

FLINT INSTITUTE OF ARTS
DeWaters Art Center
1120 E. Kearsley Street
Flint, Michigan 48503

tion to publishing information regarding sales transactions.
Discarders are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

FOR IMMEDIATE RELEASE

The first FLINT INVITATIONAL exhibition of contemporary painting and sculpture inaugurating the Art Center's new \$800,000 wing will have a gala opening Friday evening, November 4, 1966. The exhibition will extend through December 31.

PURCHASE PRIZES TOTALING \$25,000. will be added to the permanent collection of the Art Institute. Jurors for the purchase prizes are Charles C. Cunningham, Director, The Art Institute of Chicago, and Gordon M. Smith, Director of the Albright-Knox Art Gallery, Buffalo, New York.

In addition to the many nationally-prominent artists, there will also be an OPEN SECTION. Artists interested in being included may submit one 35 mm. color slide for each piece of work - a maximum of three slides from each artist. These slides, which must list title, size, media and artist's name on each work, are due no later than September 15. A jury consisting of Gordon M. Smith, Director of the Albright-Knox Gallery, Buffalo, New York, and Edward B. Henning, Assistant Director and Curator of Contemporary Art, The Cleveland Museum of Art, will screen the slides. Artists whose work is accepted will be notified by no later than October 1. Labels and shipping instructions will be sent at that time. Paintings and sculptures are due by Thursday, October 20. Artists will crate and ship their works at their own expense. The Flint Institute of Arts will pay return shipping costs and 2/3rds of insurance costs. All works must be for sale or available for purchase prizes. Further inquiries may be made by writing:

FLINT INVITATIONAL COMMITTEE
Flint Institute of Arts
DeWaters Art Center
1120 E. Kearsley Street
Flint, Michigan 48503

PLEASE POST

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

August 1, 1966

Dear Adele:

The garden on Eden Hill is performing its usual
miracle for me and I am on the verge of becoming
human once again.

The reason I have not written to you earlier is
that Tracey took off the entire summer and I have
no one to transcribe my letters, and my right arm
is not functioning as yet, making it impossible
to type or to write in longhand. Very fortunately
I have a charming young girl here today who is
taking dictation.

The weatherman has really gone quite nuts giving
you all the rain and keeping us so dry. You
should see my plants this year; they are droop-
ing sadly and now that Albert is with me for a
week I do have some blooms inside, but they are
all weeds, which I happen to adore. The two
maids I had in rapid sequence were the worst
flops in history and I see no hope of getting
any better help when Albert leaves tomorrow, but
I will manage somehow, I suppose.

rise to publishing information regarding sales transactions,
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purchaser is living, it can be assumed that the information
will not be published. It may be published 60 years after the date of sale.

Of course, I am very happy that your life is
running not only smoothly, but superbly. You
sure deserve it, kid. I was very much impressed
with the printed reports you sent me and I am
proud of my good old friend. Since you are not
committing yourself to any project, I hope you
plan to be back in New York and look forward
to seeing you. Do let me know ahead-and I hope
that you can make it before my "vacation" ends
so that we can have some fun in Newtown.

Love,

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August 1, 1966

Mrs. Joan Ankrum

Dear Joan:

It was so good to hear from you and to learn that Morris
is feeling better and is back to his routine of painting.
Incidentally, who is Lizzie and what was the context of
her dream?

I am dictating this letter in Connecticut, where I am both
relaxed and in good humor, as opposed to New York City.
Perhaps I should move the gallery to Newtown and rent a
helicopter to fly my clients back and forth. This would
certainly make headlines in the art magazines. Don't you
think so?

As you well know we had only one-man shows this past season
and very few others. As a matter of fact, I was not equipped
to plan an exhibition nor write publicity releases. Now I
am back to almost normal, but I am still wearing teen-age
dresses, as I am down to size eleven. I want to make up
for last season and am planning a series of exciting shows.

Do you think that Morris will have enough pictures within
the next few months? Do let me know.

I hope you are planning to be in New York sometime after
Labor Day, when we will re-open (on September 6). Meanwhile,
keep on your successful plane. Love to you and Morris.

As ever,

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August 1, 1966

Act

Jeanine Fricker
4, Rue De Galliera
Paris, France
Passy 77-90 Et Poincare 53-57

Dear Mme. Fricker:

As the gallery is closed during July and August, your
letter (which was forwarded) did not reach me until
today.

Indeed, we would be pleased to co-operate with you.
When I return to the gallery (I am now at my summer
residence) I will send you the photograph you requested.
However, the 1910 series of abstractions by Arthur Dove
were all executed in oil. The water-colors followed
several years later. Nevertheless, I am sending you
photographs in the latter medium as well. Incidentally,
the 1910 abstractions anticipated the modern movement
in America and are known as such throughout the country.

Very sincerely yours,

P. S. Please note new address above.

THE HIGH MUSEUM OF ART

120 PEACHTREE STREET N.E. / ATLANTA, GEORGIA 30309 / telephone 676-8232

GUDMUND VIG EL, Director

August 1, 1966

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Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Thank you very much for your nice letter of July 27th.
I certainly didn't mean to push you into such a swift response.

I expect to make the selections for our sales exhibition
late in October, and hope that this is agreeable with you.
You are certainly very kind to think of a dinner party on
that occasion and I am surely looking forward to it, al-
though I would certainly enjoy an evening with you alone.

Thank you for looking into the possibility of a showing
of the William Lane collection here. Our new building,
which has been begun, should be completed some time in
1968. It would be better that it be shown in the new quarters.
But all of this can be settled after we know whether or not
the Lanes are interested.

With warm wishes,

Sincerely yours,

Vig
Director

GV:ab

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Book 1 Journals

August 1, 1966

Mrs. Leonard Linden
597 Fifth Avenue
New York, New York

Dear Mrs. Linden:

So that you may have a record of what is actually done to
the Portrait of an Old Man, I suggested that Margaret
Wetherston make a duplicate of the invoice. This is now
enclosed and I suggest that you cut out her report and
attach it to the back of the painting for future references.

Don't you think the best idea would be to make up an exchange
check to the gallery. I have already paid the bill. It
would be a great mistake and embarrassing for her to know
that I "lied" in order to get the very, very special price
for you.

Sincerely yours,

Saltonstall

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August 1, 1966

Dear Nat:

It occurred to me recently that there must be something valid in relation to the horoscope readings. As one tourist to another, we have managed to match a good many experiences, including operations, illnesses, etc. Now that we have both lost the little hunks of our bodies and are functioning once more, I really think we should get together to celebrate. Apropo, I just came across the mink garter you gave me in Palm Beach and recall the fun we had at that time.

Several letters have reached me recently regarding the trustees' meeting at Skowhegan. If you are planning to make the trip, it occurred to me that I could fly to Boston directly from Bridgeport and join you, for instance, if you would invite me (gentle hint) on the trip to Maine.

I spend part of each week at my home in Newtown and all my letters addressed to Eden Hill Road will reach me—but as the time is short, I would suggest that a carbon of the letter be sent to New York as well. As I do shuttle back and

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forth and may miss your reply, as the date of
the meeting is imminent.

Meanwhile, my fond regards,

As ever,

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

36 EAST 68th STREET, NEW YORK, N.Y. 10021

(212) UN 1-9270

SKOWHEGAN, MAINE

(207) 479-9345

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August 1, 1966

Mrs. Edith Gregor Halpert
465 Park Avenue
New York, New York

Dear Edith:

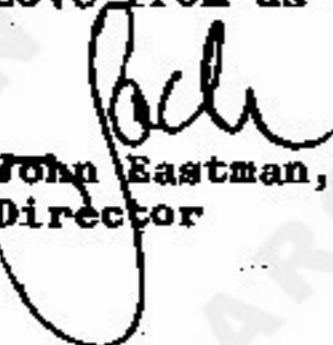
Even though we had to postpone the trustee meeting
from the 12th to the 19th, we aren't changing any
of the other plans.

There will be a dinner for the trustees and faculty
on Thursday evening the eighteenth.

So we shall be expecting you the afternoon of the
eighteenth. Or, if you want to hear Larry Rivers
lecture, come the afternoon of Wednesday the seven-
teenth.

Anyhow we look forward to having you here!

Love from us all,


John Eastman, Jr.
Director

je:jf

August 1, 1966

G. C. Taylor

As the gallery is closed during the months of July and August, and all the employees are away (including me) we have not had an opportunity to obtain an estimate for the two paintings damaged in the San Francisco Museum of Art. Besides, Miss Margaret Watherston does not handle the paintings executed on paper, and Mr. Thoener, who does, is away at the present time. He specialized in that specific field and we use him for water-colors, pastels, etc.

Immediately after the gallery re-opens on September 6, I will see to it that the information you request will be made available.

Sincerely yours,

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THE UNIVERSITY OF JUDAISM
WEST COAST BRANCH OF THE JEWISH THEOLOGICAL SEMINARY OF AMERICA
6525 SUMMIT BOULEVARD • LOS ANGELES, CALIFORNIA 90028

SCHOOL OF THE FINE ARTS

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August 1, 1966

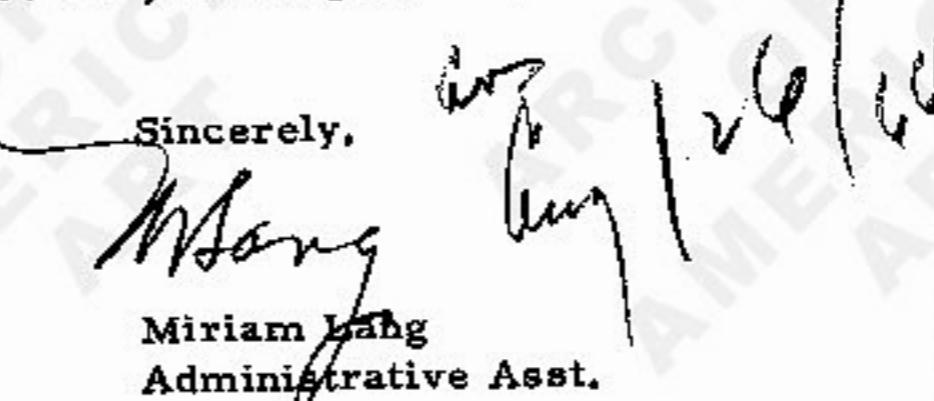
Mrs. Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

Enclosed is a copy of our letter to Miss Kline
of the Jewish Museum regarding the Calligraphy how about
which we have been corresponding with you. Mr. Ray would
appreciate a reply to his letter of June 29 so that he can pro-
ceed with his preparation for the show.

Thank you in advance for your cooperation.

Sincerely,


Miriam Lang
Administrative Asst.

Encl.



University of Judaism 6525 SUNSET BLVD. • LOS ANGELES 28, CALIF. • TEL. HOLLYWOOD 3-1161

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August 1, 1966

Miss Katherine Kline
Assistant Curator
The Jewish Museum
1109 Fifth Avenue
New York 28, N. Y.

Dear Miss Kline:

Our exhibit calendar for the Fall season has now been formalized. The Calligraphy show has been scheduled as follows:

Opening Date: Thursday, October 27
Closing date: Sunday, November 20

This gives you ample time to make your arrangements; however, since the High Holidays begin September 14, it might be advisable to ship the art before the holidays. Our art director, Eric Ray, will begin making his preparations for the show on August 22, to fit in with his vacation schedule. If you can send a confirmation by that date it would be appreciated. Please address your communication to Mr. Ray as I shall be on vacation the month of August.

I trust you are having a pleasant summer. We shall look forward to your early reply.

Sincerely,

Miriam Lang
Administrative Asst.

CC: Mrs. E. Halpert ✓
Downtown Gallery

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F

August 2, 1966

Director, Berkshire Museum
Pittsfield, Massachusetts

Dear Sir:

Thank you for the kind invitation to the opening reception of the
Morris exhibition.

As this arrived the afternoon of August 1 and I had not made
arrangements to return to New York this afternoon, where I have
an engagement, I find it impossible to accept the invitation, much
as I regret it.

Perhaps I can manage to see the exhibition some day within the
next two weeks.

Sincerely yours,

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August 2, 1966

Mr. Timothy S. Fox
3864 Marseilles Avenue
Detroit, Michigan

Dear Mr. Fox:

Your letter of May 27 was inadvertently mislaid by a temporary
clerk who replaced for a short time my secretary during his illness.

If you are still interested in making a contact with the gallery,
please write me, addressing your letter to my summer home, where
I reside the two months (July and August) the gallery closes an-
nually. We plan to re-open September 6.

If you have made no commitment and are interested in "a challenging
future", it might be worth your while to make an appointment for an
interview.

Sincerely yours,

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Mr. James Foster
Director, Academy of Art
Honolulu, Hawaii

Dear Jim:

As usual you are a dear making the offer to see the
newlyweds. Strangely enough, I have heard nothing from
them after writing to several friends in Honolulu to
"make their stay more pleasant".

I am delighted with the news that the art activities
in Honolulu are snapping. Also, I was pleased to learn
that Ben Takayasu's gallery has your approval. He wrote
me some time ago, but one of my local artists was less
than enthusiastic when he reported the opening of the
gallery. When the gallery re-opens and my staff returns,
I will write to Ben and advise him that I will co-operate
with him now that he has your approval.

I am delighted that you and Page enjoyed your trip,
which sounds most exciting, but I am sorry to learn that
Page was ill—but now that she has recovered, all is well.

I have just heard from Betty, who seems to be under some
misapprehension that either I am not interested in her
work or about to close the gallery despite the fact that

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I wrote an explanatory letter to her regarding my
inability to function normally during the past season
because of illness, moving, and serving as foreman during
the re-building program in the new quarters. Can you
spare one or two catalogues of her show at the Academy
and write briefly about how you feel in relation to her
new pictures, which I have not seen. Also, since she
is leaving for Europe soon and I have limited facilities
for letter writing here, would you ask her to send me
(addressed to New York) as many photographs as she can
of her new paintings, as I had been planning a one-man
show during the new season.

Please give my love to Page and my favorite foster
children, as well as to Papa.

As ever,

Robert Laurent
320 W. 86th St.
New York

Aug 7 1965

self see ch notes and put up each day. I have a
sort opinion which over is "positive" although I do not know
at present of this. I believe it is fully justified
as follows:

addition to the fact that she has exhibited as I
noted of before, now I add, numerous other exhibits refuted by
many others, however, as far as quality of the work goes that
she is now entitled to be considered a fine artist. Her
style is unique and requires a new classification and
cannot therefore be easily categorized and this is reflected
in her price. I am not able to say as yet what I think
of her work, but I have seen enough to know that

she is very talented and has a good deal of ability and
good taste of which we I hope, will be seen in her future work.
Now as far as her, I am not sure what her style is.

since nothing as of above now, which you asked about I
will not be surprised if you will find that she is unique in
her work and obtained many and various types of awards in which

F.V.

August 2, 1966

Mrs. J. Lee Johnson LLL
1200 Broad Avenue
Fort Worth, Texas

Dear Mrs. Johnson:

While the gallery is closed for the two summer months, I spend a good part of the time at my summer home in Connecticut. This summer I have been working on my archives, which I had promised to the Smithsonian Institution. Much to my astonishment, I found a card from you which probably dates back a good many months. This was evidently misfiled by one of several temporary clerks I engaged during our packing and move to the new quarters at the above address. I am referring to your inquiry regarding the drawing by Leonard Baskin entitled "Bird on the Theme of Goya." Will you please let me know whether you are still interested in this so that I may give you more information on my next trip to New York and the gallery, where I can refer to our records.

It was so nice to see you in Fort Worth and I will thank you again for your hospitality. My very best regards.

Sincerely yours,

P. S. Please use the following address, where the mail will reach me promptly:

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August 2, 1966

Mr. Charles B. Ferguson
Director, New Britain Museum of American Art
56 Lexington Street
New Britain, Connecticut

Dear Mr. Ferguson:

I have finally settled down in my summer home in Newtown, Connecticut-
Eden Hill Road-and found a stack of unanswered mail, all previously
acknowledged by our printed card.

Indeed, I will be very glad to co-operate with you in connection with
your forth-coming exhibition honoring Edward Steichen, who, incidentally,
is a dear old friend of mine.

As we no longer represent Georgia O'Keeffe and I am not sure that the
two paintings, both belonging to me, are in the gallery or are in
storage or have been promised elsewhere, I cannot commit myself at the
moment. Furthermore, I am not eager to have the gallery represented
with the one artist no longer on our permanent roster. If any of the
others whose names are listed below are of interest, please let me
know and I will check on my next trip to New York. Incidentally,
Charles Sheeler and John Marin were two of Steichen's friends. In any
event, since the show does not open until November and the gallery re-
opens on September 6, we can work out the details on time. May I
suggest that you write me at my Connecticut address.

Sincerely yours,

Sandler

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August 2, 1966

Dear Marion:

This is rather a late welcome to James Samuel Sandler.

As you have probably heard, I have been out of commission for quite a period due to various factors, including a complicated illness, an operation, moving the gallery and seeing many works of art damaged en route, and supervising the re-modeling of the new quarters. However, much to mine and everyone else's surprise, I survived and am just about beginning to catch up with my fat folders of correspondence, follow-up, etc. As you may have heard, I was scheduled for a trip to California and planned to call on you in person and explain the long silence, but had to cancel out for the same reasons. Now I am spending part of each week in my Connecticut home, which is the best therapy for me, and by the time the new season gets started, I hope to be back in form again. Meanwhile, I am waiting for a photo of James to check on your continuity. Also, I hope that after we re-open on September 6 you and Herbert will have occasion to come to New York, where we will have a special celebration.

Then with fond regards, as ever,



Evelyn Wood
READING DYNAMICS INSTITUTE

Suite 612 • Dupont Plaza Center • Miami, Florida 33131 • Phone: (305) 377-0963

August 3

Dear dear,

What a pleasure to hear from you! I
don't deny that I was concerned. Sorry to
hear that trouble and problems still
abound with your exclusive help. Tracy
sure is playing it his way with a full
summer's holiday. That undoubtedly
keeps you hopping into the city and to
face a backlog of correspondence. That
plus the ubiquitous maid problem
is more than enough for anyone.

My stay here has been a most rewarding
one and now that I have a staff - quite
good - the pressure is off and I no longer
teach but only supervise, program, administrate,
lecture etc. In fact today I spoke at one
of the largest banks in Miami and
addressed a group of fifteen men -



Evelyn Wood
READING DYNAMICS INSTITUTE

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presidents, all the members of the Board of Directors as well as the president of the bank. Such tasks come very easy to me and neither brass nor status floor me. The more crude they are, the simpler it is for me I don't find it necessary to simplify but to present my material in a straight forward professional manner.

Actually I'm on a week's vacation but interrupted it to present the above program. My planning a holiday for this week was deliberate and timed so as to be free for Genie's visit. He is on a month's vacation and started for N.Y. then to Toledo to visit Lois' father, to San Francisco on business, to Denver to visit his mother and this week in Miami to be with his other three children. The crippled air situation has been a handicap and has



Evelyn Wood
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curtailed visiting time since part of the
trip had to be made by train, part by air,
and much by driving. This has also created
a hardship since they are travelling
with their seven month old baby - a
veritable doll just off the shelf of a toy
shop. She must be seen to believe that it is
real. Their holiday ends yesterday and
they will be off again to Eng Land.

I believe that my stay here is almost
ended - just a few hours to polish and
smooth the rough edges, to give a series
of about twenty demonstrations, to plan
the Fall classes, organize the school and
open a branch - Fort Lauderdale.

She'll do! Then - where away??
Feel fine and please keep in touch.
Do take care of yourself. Love and

August 3, 1966

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Dear Edith -

Just spoke to Roselle and she is
tied up for a couple of week-ends. Said
she would try to reach you about
time.

Thought I'd like to tell you
what I forgot to - over the phone.
While in London, I saw Street's
show at the American Embassy. It
was absolutely magnificent — and
so well presented. I brought Roselle
a catalogue + of course, a full
report.

Sincerely hope the week-end
will work out. Always a little
difficult to arrange a perfect time
when more than one person is involved.

Thanks again for wanting my
Company — my best + RELAX
Rosalind Browne

LITTLE GALLERY

•PEGGY DE SALLE•915 EAST MAPLE•BIRMINGHAM•MICH•MIDWEST 4-5566•

Date 8/3/66

To Edith Halpert
Dowtown Gallery, N.Y. City

CUSTOMER

Dear Mrs. Halpert -

One of our customers has a self
portrait by David Expeden that - Pastel
 $12\frac{1}{2} \times 9\frac{3}{4}$ which she would like to sell.

It was suggested that you might be
interested. If so we will send it to you
to look at. If not we would appreciate
any suggestions you might have.

Milch

Sent card re commanding Milch 8/9

Little Gallery

TELEGRAMS AND CABLES:
PENGUINBOOK
WEST DRAYTON

TELEPHONE
SKYPORT 7984 (7 LINES)
TELEX 263130

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PENGUIN BOOKS LTD
HARMONDSWORTH MIDDLESEX

3 August 1966

Dear Sir,

I am writing to enquire whether you would be able
to loan us a half plate colour transparency of
the painting 'Portrait of a Man' by Stuart Davis.
We would very much like to reproduce this on the
cover of our edition of MARTIN EDEN by Jack London.

Any help that you can possibly afford us would be
greatly appreciated as this is most urgently required.

With our thanks.

(911)
W.C.
Yours faithfully,

Mrsala Bouscier

for Art Editor

The Curator
Downtown Gallery
465 Park Avenue
New York

USA

ub

Chairman and Managing Director: SIR ALLEN LANE, HON.D.LITT., HON.I.L.D., HON.M.A.
Deputy Managing Director: H. F. PAROISSIEN
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The Curator

The Downtown Gallery

465 Park Avenue

New York

USA

← Second fold here →

Sender's name and address:

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JPM

Two P. Lang Imp

mobo purplo Imp & mmm

Saetenstall

43 COMMONWEALTH AVENUE

8-3-66.

Dear Mr. Edith:

Oh dear, I don't know
what to say. My plans are so
indefinite for going to Stockholm.
Christy Michener wants me to

267.077

spend a night with us on my
way home, and I have suddenly
told friends in Connecticut & New
Hampshire on my way up. As
much I hate to say it, I really
think you should count me out.
It makes my heart. If I
decide not to go to South Harbor
and Connecticut, I will let you
know. If you do go, I think we
should plan to leave this day
evening or before on the 18th. So we
will not be rushed.

I do hope you are well. I

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The Downtown Gallery
Mrs. Edith Halpert

465 Park Avenue
New York, N.Y. 10022 / USA

VERLAG M. DUMONT SCHAUBERG

KÖLN BREITE STRASSE 70

RUF 20511 POSTSCHLIESSFACH 310

GERMANY

LEKTORAT

Re August 3, 1966 Bo/Mo

Dear Mrs. Halpert,

Mrs. Barbara Adler from Abrams was so kind to get in touch with you about
the Marin drawings.

We just want to say thank you that we got the photos so quickly.

We have chosen the Woolworth Building and we ask for reproduction now.

We are preparing a book about Expressionists and from every artist, we will
show one water-color and one drawing.

Thank you again for all your help.

With best regards

sincerely yours

Verlag M. DuMont Schauberg

Inge Bodesohn

Inge Bodesohn

contra m dic
IB

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August 4th, 1966

Mr. Vincent Arts
William Penn Memorial Museum
Harrisburg, Pennsylvania

Dear Mr. Arts,

At Mrs. Kalpert's request, I am sending you a revised consignment list, or rather a consignment list with revised insurance valuations, for the Demuths we are lending to your show.

As I am sure you realized, the valuations on the first list were startlingly low compared to the current market prices, and we feel now that the paintings would not be adequately covered at that level (not that we anticipate any damage, of course). There is no doubt that we are the lowest priced gallery in town, but we like to be realistic. I am sure you will understand.

Sincerely yours,

Howard Rose

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purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

August 5, 1966

Mr. James S. Coles
Office of President
Bowdoin College
Brunswick, Maine 04011

Dear Mr. Coles:

Your letter of July 25 was just forwarded to me at
my summer home.

I am very grateful for your kind invitation to attend
the opening of the Bowdoin College Exhibition and prior
to that to the dinner.

I will be delighted to attend both of them and look
forward to the pleasure of seeing the Exhibition and
to meeting you.

Sincerely yours,

KGM:ehv

CITY ART MUSEUM OF ST. LOUIS

St. Louis, Missouri 63105

*Report
to
C. E. Buckley*

President: HENRY B. PFLAGER • Vice-President: ROLAND W. RICHARDS • Director: CHARLES E. BUCKLEY • Secretary: MERRITT S. HITT

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721-0067
314-721-0067

August 5, 1966

*AS per
his request
Ch.*

Mrs. Edith G. Halpert
Newtown, Connecticut

Dear Edith:

314
386-
0873

The Sheeler arrived and Mr. and Mrs. Hertslet have been brooding about it ever since. They would really like to keep it and will do so if you can make the magnificent gesture of attaching a \$8,500 price tag to it. Eventually the Sheeler will probably end in the Museum so you are really doing this noble institution a very special favor if you can come down to the above figure. Please do, as I can't bear to see the drawing leave St. Louis and the Hertslets are adamant.

Sincerely yours,

Charles E. Buckley
Charles E. Buckley
Director

/mb

P. S. Many thanks for the original Whitney Studio Group label.

CC: Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

resendence

314

386-0873

August 5, 1966

Mr. Ken Fitzgerald
19 Hickory Hill Rd.
Tappan, New York 10983

Dear Mr. Fitzgerald:

Because I have no peace in New York when I drop in for a day or two weekly as I'm always spotted by someone and I'm deluged with unexpected work, I have taken all my Folk Art material or rather the photographic records, catalogs, et cetera to a new town where I can work in peace, I am writing to ascertain whether it would be possible for you to stop off there as it will take some time for me to get the books reorganized and I intend to do that in Connecticut. These, of course, include only all the Folk Art we still have in our possession whether the objects are or are not for sale. Under the circumstances, it would be a very simple matter to go through the photographs of the weathervanes and the whirligigs which are carefully placed under this specific category. At some future time, we can arrange a New York appointment to see photographs of the sold items other than in major museums which you have no doubt checked previously.

The address appears on the sticker attached to this letter. The telephone number is (203) 426-4508. Newtown can be reached by train either via Bethel or Bridgeport but I can give you specific directions if you will call. On the other hand, I do get to New York about two days weekly but the books at the Gallery are limited to the sold items. Use your judgment in connection with this and either drop me a note or phone at either number to let me know your wishes in the matter. Of course, I will return permanently just before September 6, when the Gallery reopens for the new season. If you can wait until that time, I will have all the material on hand at the Gallery.

Do let me hear from you.

sincerely,

EGH:ehv

August 5, 1966

Mrs. Helen Kroll Kramer
Ein Hod
Israel

Dear Helen:

Your letter was delivered just as I was leaving Newtown for New York and my three-day stint, weekly, at the Gallery.

I was delighted not only with the contents of your letter, but also with the mood in which it was written. While I keep saying I want to be alone in Newtown, I, too, find it pleasurable to have the right kind of guests. During the last two weekends I had museum people - last week from the Metropolitan, and the first weekend from the Smithsonian Institution. Since in both instances they were so enthusiastic about the house and practically every painting and sculpture (of course, hoping that I would break down and make some gifts) that it was a real pleasure to share my enthusiasm with theirs. Fortunately, also, Albert had a week off from his current job and volunteered to come up with me. After the ghastly characters whom I engaged as housekeepers, one after another, it was a real treat to have a professional cook, cleaner, etcetera. It is impossible, according to various agencies, to get a woman to stay in a house with a woman. They all insist on having a male for protection. Besides, with unemployment insurance on which so many of these people depend, there is no reason for them to take a job and one of these days our stupid government may go back to the original plan when unemployed were practically forced to accept jobs as soon as one was available. Now they wait the full 26 weeks and taken little side jobs where they are paid in cash. This, of course, applies also to clerical help and the Chief of the Danbury State Unemployment Department really went to town about this situation and pleaded with me - because I have so many contacts in Washington - to make some fuss about the situation. As a matter of fact, what with the prolonged strikes, the newspapers and airplanes among them, the records show that 40% of the business corporations in our field have moved from New York during the past five years to areas which include New Jersey,

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-2-

Mrs. Helen Kroll Kramer

August 5, 1964

and the cost of shipping them and more over I
am very glad to have the right to encourage
the buying of my work and to continue to publish books
Arkansas, and California. Meanwhile our taxes in New York
are becoming so enormous that residents are moving to other
states to avoid this incredible imposition. If I did not
have the sense of commitment to my artists, their widows or
children, I would get the "hell" out as well, but even
Mrs. Weber now phones me to thank me and, of course, we all know she is spreading her wings.
Mrs. Dove and all the others, as well as old William Zorach,
who wept on my shoulder just before he had his latest
heart attack, to thank me for keeping him on the map and
pointed up the fact that his income within the last ten years
has been jumping steadily with sales to major museums and
other collections. If only I could find a replacement or
someone who has the dedication of the older generation, I
would really get the "hell" out of all this and finish the
four books for which the publishers are screaming and
increase my lecture program - both of which, I think, would
be much more creative than merely calling works of art.
However, this vacation has done wonders for me and I am
beginning to feel almost human again, despite the fact
that each week is broken up. Newtown has always done wonders
for me and continues to do so.

Patsy and her husband are in Hawaii, both working, on
separate assignments. They have been seeing some of my
friends out there. They made a perfectly charming couple
at a very delightful wedding ceremony and when they return
from their trip will take up residence on 51st Street.

I was amused to read that you are seeing so many artists,
even in Ein Hod. The world is surely dripping with them
these days and I trust that the accent on sensationalism,
sexology and one - imaginary will decline more rapidly as
the sense of integrity is revived.

I am also delighted that you are working and can't wait to
get to see you and what you are doing. Perhaps a miracle
will occur and I will get someone to take over so that I
have some freedom to travel and do other things.

I have commissioned someone to pick up a copy of the magazine entitled, STUDIES ON THE LEFT, & I am eager to read Robert's article - and look forward to seeing him and Jane at an opening exhibition.

-8-

Yours very truly, still

The Rattners are in Europe, both working on sculpture, but wrote recently that they are returning to the states in September in time to be the guests at the opening of a major exhibition of his works to be held in Philadelphia.

And so with much love and hoping to hear from you soon again.

EGR:ehv

DATA COMMENCEMENT OF VARIOUS STAGES OF DECAY
TO DECOMPOSITION IN HUMAN TISSUE AND CERTAIN OTHER TISSUES
IN CONSIDERATION OF THE TIME OF DEATH AND THE
TIME SPENT IN THE EARTH OR IN WATER, ETC., AND THE
DETERMINATION OF THE TIME OF DEATH FROM THE
MATERIAL FOUND IN THE BODY. THE TIME OF DEATH
IS DETERMINED BY THE EXAMINATION OF THE BODY
FOR THE SHOWING OF VARIOUS ANATOMICAL AND PHYSIOLOGICAL
AND METABOLIC CHANGES WHICH OCCUR IN THE BODY
AS A RESULT OF DEATH.

IT IS NOT NECESSARY THAT THE BODY BE LEFT OUT
FOR SEVEN DAYS AND NIGHT FOR THE PURPOSE OF DETERMINING
THE TIME OF DEATH. INFORMATION IS OBTAINED WHICH ALLOWS
THAT THE BODY WHICH HAS BEEN LEFT OUT FOR SEVEN DAYS
CAN BE EXAMINED ON THE SAME DAY.

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August 5, 1966

Dr. David Scott, Director
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear David:

I stole the march on you yesterday after checking with three trucking services, all of whom stated that unless they had other commitments in transporting works of art from Newtown, or thereabouts, the charge for picking up and delivering the Fresco by Moses ~~Euston~~ would be my ^{be my} ~~taxi~~ Consequently, I called my very charming taxi driver who agreed to make the delivery to the Gallery for \$25. It is now sitting in glory in the showroom where I covered it with a blanket as the few visitors who dropped in got much too excited about it. If you will let me know who will pick up the fresco and when, Howard will have it in readiness as he is here daily from 10 to 5 (except Saturday and Sunday). Of course, he will have to get previous notice. Meanwhile, God willing, I will have all the data in relation to it copied from the material I read to you in Newtown and will also list the name of the book which contains information about the artist. No doubt, you will be able to locate a copy in one of the many libraries controlled by the Smithsonian Institution.

It was such a treat to have Tiresa and you as guests. For me, it was most stimulating and enjoyable. I hope we can have a repeat performance.

I'm also eager to get the Merry-Go-Round removed from our premises at your earliest convenience unless you still want the repair made by our friend.

Also, is anything being done about the Arthur Dove painting which was damaged during the landscape exhibition?

My affectionate greetings to Tiresa and you.

As ever,

EGH:ahv

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August 5, 1966

Mr. Joseph S. Trovato
New York State Exposition
Syracuse, New York 13209

Dear Mr. Trovato:

I dropped in at the Gallery for a short stint and found your letter of July 16, and am writing to ascertain whether you have had word from Mr. Lane and Mrs. Spaeth. If not, I can help you out with paintings by Sheeler and Weber, as well as Kuniyoshi, now that Syracuse University turned you down on the loan.

In any event - although the Gallery is closed - I do manage to come in for a day or so each week. I will be very glad to help you out with whatever you may lack for your forthcoming exhibition. Please address your reply to the Gallery.

My best regards,

Sincerely yours,

EGH:ahv

COMMONWEALTH OF PENNSYLVANIA
PENNSYLVANIA HISTORICAL AND MUSEUM COMMISSION
BUREAU OF MUSEUMS, HISTORIC SITES, AND PROPERTIES
WILLIAM PENN MEMORIAL MUSEUM AND ARCHIVES BUILDING
BOX 288
HARRISBURG, PENNSYLVANIA 17108

August 5, 1966

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raiser is living, it can be assumed that the information
y be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you for the completed Demuth loan forms which we received
in today's mail. We have made note of your changes in the insurance
valuations.

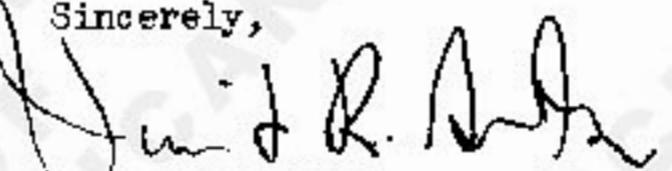
Also, the 35 mm color slide of Red Poppies has arrived from
Peter Juley and Son. Would you please send us your written permission
to reproduce the work in our exhibition catalogue?

Mrs. Bliss Parkinson has consented to the loan of Man in Elazer,
but she is uncertain as to the painting's insurance value. She sug-
gested that we ask you for this information.

To date, we have received no word from Mr. Lane or Mrs. Windfohr
concerning the loan of Longhi on Broadway and In the Province, respec-
tively. We wrote to both parties on July 20 requesting these works.
Perhaps you could contact them regarding this matter.

We certainly appreciate your help and cooperation.

Sincerely,


Vincent R. Artz
Chief, Fine Arts Section

VRA:awh

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August 5, 1960

Mr. Howard E. Wooden
The Sheldon Swope Art Gallery
25 South Seventh Street
Terre Haute, Indiana 47801

Dear Mr. Swope,

In going through Mrs. Halpert's "active" file (she is in Connecticut just now), I notice a letter from you stating that you planned to be in New York the week of July 25th, and would phone the gallery for an appointment.

Were you here? Did you phone? Or were your plans changed?

Sincerely yours,

Howard Rose

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HALEMAUMAU CRATER, Hawaii Volcanoes National Park. This crater is situated 3,650 feet above sea level and is the principal volcanic vent of Kilauea on the slopes of Mauna Loa.

Dear Aunt Edita
We're still having
a marvelous time
here, but the
weather isn't too
good. Had a nice
visit with the
Stevenses the other
night & they said
after you left we
probably be back in
a few days. Hope
you are well &
having a pleasant
summer.

Color - Bed Timmer, Pacific Camera

Love, Patsey

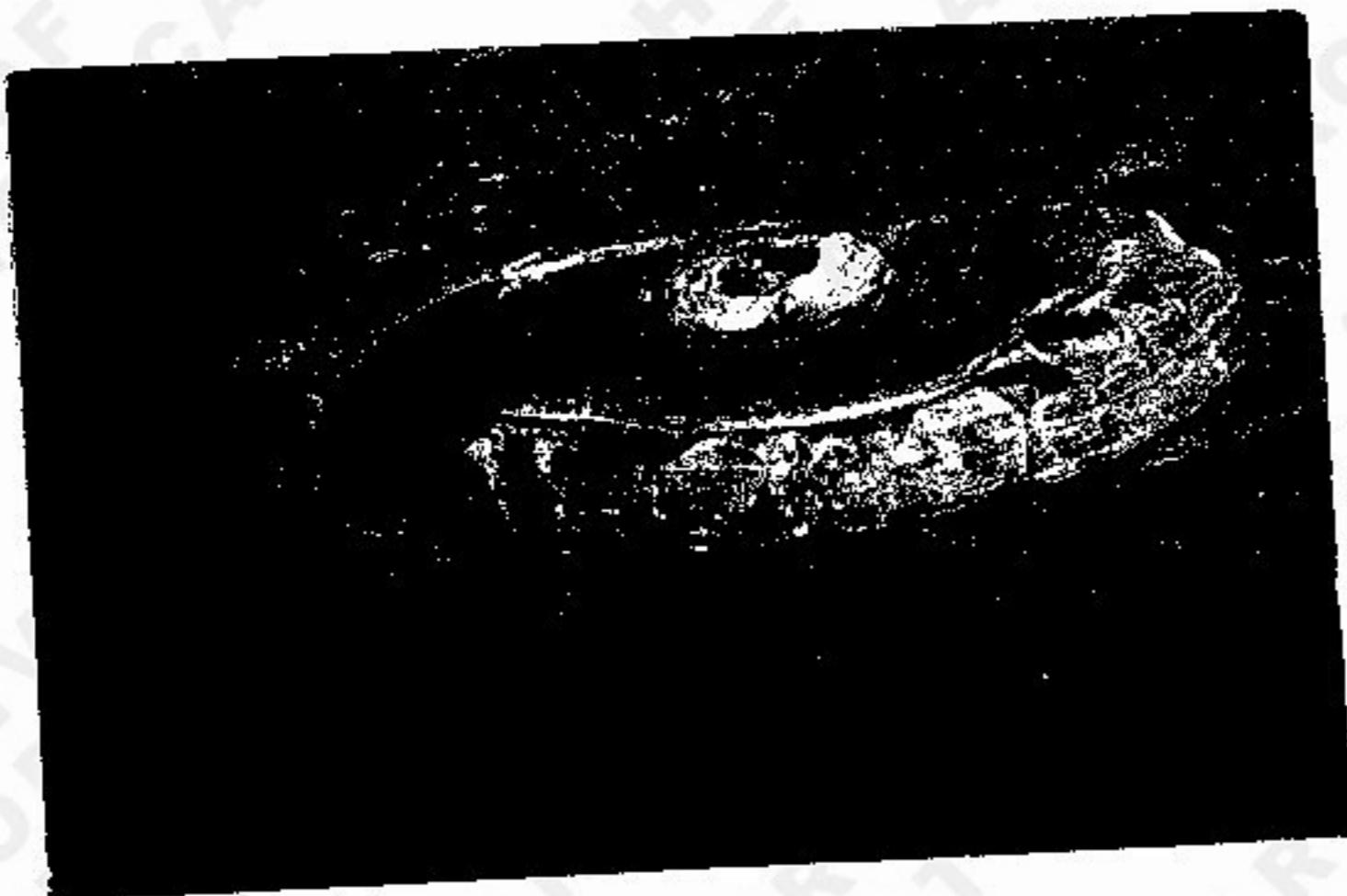


POST CARD

Address

Mrs. Edith Halpert
Downtown Gallery
Ritz Tower
465 Park Avenue
New York, New York

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H. B. FREEMAN, D. D.S.

2500 BATHURST ST.
APT. 702
TORONTO - - ONTARIO

August 9/66.

Dear Edit-

Enclosed cheque for
125-
- to my account.

J. R. L. H. B.
Herself.

Reported
8/11

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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Aug. 7, 1966

Dear Edith,

It was a happy weekend -
one we'll never forget.

Your house - estate is
marvellous. I never cease
to enjoy the beauty of your
folk art. I wonder why

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certainly are responsible for obtaining written permission
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purchaser is living, it can be assumed that the information
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so much stress on the word "folk".

I'm mailing today to you
a few photographs. The N.C.P.A.
will send you others.

When I or David come to New
York you'll get a little gift we
have here for you but ^{that} can't be
mailed easily.

Yours, Mrs Davis
Affectionately, Scott
Turin

TELEPHONE: JOHNSTOWN 518-JO-2401
TELETYPE: JOHNSTOWN 518-566-3518



328-332 NORTH PERRY STREET

JOHNSTOWN, N. Y. 12095

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August 8, 1966

The Downtown Gallery, Inc.
Ritz Tower Hotel
57th & Park Ave.
New York, N. Y. 10022

Gentlemen:

I have your #255 Kuniyoshi Girl Resting in Wicker Chair, pencil drawing,
15 X 13-3/4. Please be advised I wish to dispose of this. Will await your
direction.

Kindest personal regards,

R Evans II

Richard Evans II

RE:Mc

Parc 7/62 600. -
 800. -



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August 6, 1966

Mr. Edmund Vigeland
The High Museum of Art
1280 Peachtree Street N.E.
Atlanta, Georgia 30309

Dear Mr. Vigeland,

Mrs. Halpert asked me to thank you for sending the photo of
Mrs. O'Hall's primitive water color, and to say that while
she finds it interesting she does not think she would want
it.

Sincerely yours,

Howard Rose

ART CENTER: Kalamazoo Institute of Arts, 314 South Park Street, Kalamazoo, Michigan

August 8, 1966

H. Greaver

Mrs. Edith Halpert, Director
The Downtown Gallery
Ritz Towers
Park Avenue at 57th Street
New York, New York

Dear Mrs. Halpert,

I was extremely pleased to hear of the generous loans you are making to us
for the Kalamazoo Institute of Arts' American Masters exhibition. Mr. van
Hook has given me the list of works you are loaning.

If you will give us the insurance figures, we will place the works under the
protection of our policy before they leave New York. I will instruct Budworth
that they are to handle the pick-up, packing, shipping and returning for us.

I am sorry I could not accompany Mr. van Hook to New York, but I hope to
see you at a later date.

Sincerely,

Harry Greaver

Harry Greaver, Director

HG/vv

CONFIDENTIAL not to be reproduced without
permission.

Except from a letter dated Aug. 8, 1966 from Charles Norman,
of 12 East 11th St., New York, N.Y. 10003, to Mrs. J. R.
Fillman, 16 Lime Street, Boston, Mass. 02108.

" "I don't know what I can tell you about the Rodins. The man who sold them to you and Jim and others is dead, alas. All I can tell you is that the pictures from his collection were included in a traveling Rodin show which was authentic, and which I saw written up in some of the papers here. Such is my recollection; when the show reached Chapel Hill, the museum asked Nancy to lend her Rodin for exhibition with the traveling show. The only other thing I can do is to ask a friend of mine, a rich book and art collector, who has several of the big Rodin's from Lugard's collection; I can scarcely believe this man, a New Englander, whose lips are as tight as his purse, was taken in. So it comes to this: if Jim finds someone who likes the pictures enough, he will have a purchaser. Nancy's Rodin was insured by the museum for \$7,000.00."

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August 8, 1966

Mrs. Marjorie Ruben
Peale House
1811 Chestnut Street
Philadelphia, Pennsylvania 19103

Dear Mrs. Ruben,

Here are the forms; — please, no more!

Item I am taking the liberty of sending you some photos for
publicity, etc., just in case. Please return.

Item It now seems likely that we will have a cast of the large
sculpture in time for your exhibition.

Item The Rattners do plan to be back from Europe for the
opening.

Sincerely yours,

Howard Ross

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KRANNERT ART MUSEUM

College of Fine and Applied Arts, University of Illinois, Champaign 61822

address

August 8, 1966

Downtown Gallery
465 Park
New York, New York

Gentlemen:

The 1967 University of Illinois biennial exhibition of Contemporary American Painting and Sculpture will take place from March 5 through April 9 in the Krannert Art Museum. I have asked two of my colleagues, J.D. Hogan and J.R. Shipley, to work with me in selecting the show.

We expect to come to New York about September 21, and will see as much as we can in the next few weeks. I am looking forward to seeing as much work as possible in your gallery, and will appreciate any cooperation you can give me in this matter.

Very sincerely yours,

Allen S. Weller

Allen S. Weller
Director

ASW/vr

Western Review

A Journal of the Humanities

WESTERN NEW MEXICO UNIVERSITY
SILVER CITY, NEW MEXICO

August 8, 1966

Downtown Gallery
465 Park Avenue at 57th Street
New York, New York

Gentlemen:

The art section of the winter WESTERN REVIEW will feature contemporary sculpture. Would you send us several glossies of the work of Abbott Pattison for consideration and a summary of his experience and achievements, please? We would be most grateful.

Deadline is September 1. All unused material will be returned.

Sincerely,

Irma Saffold
(Mrs.) Irma Saffold
Executive Assistant

refers to publishing information regarding sales transactions.
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

for publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

August 9, 1966

Mr. Charles L. Keeley
Director, City Art Museum
St. Louis, Mo., 63115

Dear Charles:

Both copies of your letter reached me the same day, as I
shuttle between the two States, spending three days work-
ing in each, and one day for sun-tan.

Today, I phoned you office late afternoon, and you re-in-
dicate in the evening, and not up that you are in vacation
at present. If so, have a good time.

As you know, what we had on view in his one-man show con-
sists the entire Shiebler estate, which is now in the hands
of a very nice attorney who accepted what he considered
rather low valuations for the state tax, despite what
every one told him about the current market price for so
desirable an artist whose work was not available until
he turned over to us everything, retaining nothing for
himself. Also, as you know, practically everything on
view was spoken for but, based on my long experience, I
am not selling the entire lot, as he - like other artists
whose work is not promoted actively by a reputable dealer
does a rapid death - if you know what I mean. I released
only six pictures to date - all the prices listed, with a
plus here and there.

I cannot ask Mrs. a to make a cut, particularly since this
Still Life was among the great favorites and she knows it.
Please tell the Fervislets that they cannot take advantage
of the little widow. If they actually promise the painting
to the Fervislets, I will deduct 10% from my commission, if ne-
cessary, as I do want you to have this magnificent example.
This will reduce the price to \$,000., - more than a fair cut
in the price. How about it? Please let me know as soon as
you return from your vacation. Meanwhile, have lots of fun.

As ever

FLINT INSTITUTE OF ARTS
DE WATERS ART CENTER
DR. G. STUART HODGE, DIRECTOR

garding sales transactions,
requesting written permission
involved. If it cannot be
reached whether an artist or
man that the information
be date of sale.

August 9, 1966

Mr. George L. K. Morris
c/o Downtown Gallery
465 Park (Ritz Concourse)
New York City, New York

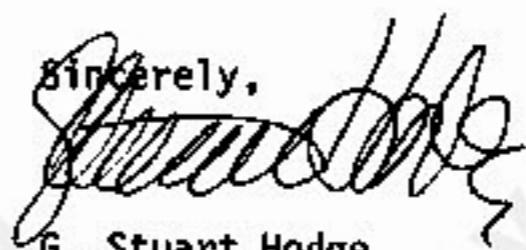
Dear Mr. Morris:

\$25,000 is being offered in purchase prizes to our permanent collection as a first FLINT INVITATIONAL, November 4 - December 31, 1966. Purchase prize jurors are Charles C. Cunningham and Gordon M. Smith, Directors respectively of The Art Institute of Chicago and the Albright-Knox Gallery of Art, Buffalo. The exhibition of contemporary painting and sculpture is part of the celebration honoring the opening of our new \$800,000 wing in November.

We wish to invite you to honor us with a major example of your work. Works in the New York area will be selected during a two week period starting September 20. Hahn Bros. will pick up those chosen in mid-October. The Flint Institute of Arts will handle all transportation and insurance costs of works by invited artists.

We hope very much that you may be represented and that we may have an early response indicating your interest from you or your gallery. We will be happy to answer any questions you may have.

Sincerely,



G. Stuart Hodge
Director

GSH:jm

FLINT INSTITUTE OF ARTS
DE WATERS ART CENTER
DR. G. STUART HODGE, DIRECTOR

Printed sales transactions,
using written permission
from. If it cannot be
determined whether an artist or
& that the information
date of sale.

August 9, 1966

Mr. Edward Stasack
c/o Downtown Gallery
465 Park (Ritz Concourse)
New York City, New York

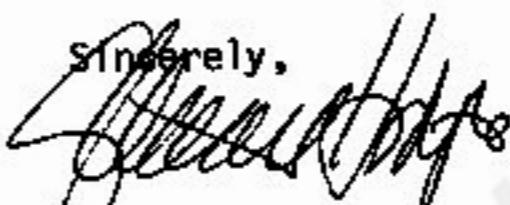
Dear Mr. Stasack:

\$25,000 is being offered in purchase prizes to our permanent collection as a first FLINT INVITATIONAL, November 4 - December 31, 1966. Purchase prize jurors are Charles C. Cunningham and Gordon M. Smith, Directors respectively of The Art Institute of Chicago and the Albright-Knox Gallery of Art, Buffalo. The exhibition of contemporary painting and sculpture is part of the celebration honoring the opening of our new \$800,000 wing in November.

We wish to invite you to honor us with a major example of your work. Works in the New York area will be selected during a two week period starting September 20. Hahn Bros. will pick up those chosen in mid-October. The Flint Institute of Arts will handle all transportation and insurance costs of works by invited artists.

We hope very much that you may be represented and that we may have an early response indicating your interest from you or your gallery. We will be happy to answer any questions you may have.

Sincerely,



G. Stuart Hodge
Director

GSH:jm

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

August 9, 1966

Dr. Edda Fonda
Fratelli Fabri Editori
91, Via Mecenate
Milan, Italy

Bear Dr. Fonda,

Here is the ektachrome of Stuart Davis' "The Bathers." The
medium is gouache and ink, the date is 19 25, the size is
9 3/4 x 12 inches. As soon as the Shahn photographs ar-
rive I will send them off to you, but I thought you might
want the ektachrome now.

Sincerely yours,

Howard Rose

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6TH FLOOR
430 PARK AVENUE
NEW YORK, N.Y. 10022

August 9, 1966

Miss Edith Gregor Halpert
Eden Hill Road
Newtown, Connecticut

Dear Edith:

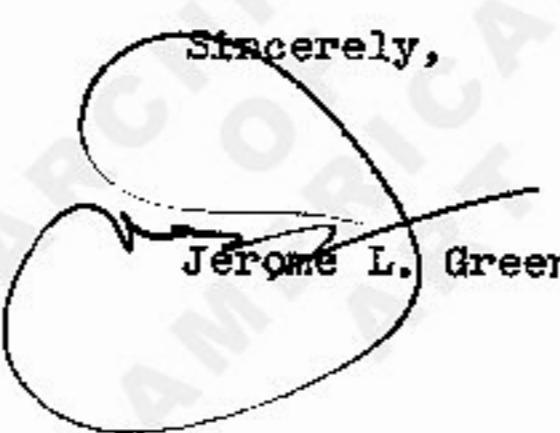
Gerda and I have been very occupied with the completion of the house and spending weekends out of town. Please understand, therefore, why you have not heard from us.

We hope that by this time you are feeling well. Your invitation is most gracious, but regretfully we are unable to accept since every day is presently being occupied with the details of moving.

Please do not worry about the delivery of the sculpture. When you return, the necessary can be done.

In the meantime, enjoy your summer and feel well. We look forward to seeing you in September. Gerda sends her love.

Sincerely,


Jerome L. Greene

JLG:bco

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August 9, 1966

Mr. Charles B. Ferguson
New Britain Museum of American Art
56 Lexington Street
New Britain, Connecticut

Dear Mr. Ferguson,

Here are photographs of Georgia O'Keeffe's "Wave" and an Arthur Dove painting that is as close in style, color and date to "Plant Forms" as we can get. The color in the Dove especially — deep shards of blue, violet, grey — is very similar to "Plant Forms", though it is an oil with fairly rich impasto and the other is of course a pastel. Still, they recall each other, and you are welcome to borrow it, if you like, as well as the O'Keeffe.

You will find all pertinent data on the backs of the photographs.

Sincerely yours,

Howard Rose

O'Keeffe: "Wave", 1923, pastel

Dove: "Abstraction", 1914, oil

Send photos.

Donee's Name: The Solomon R. Guggenheim Museum
Address: 1071 Fifth Avenue N.Y.C.

Date of gift or proposed gift: ~~1966~~ April 14, 1966

Name of work: CENTERPORT SERIES #28

Artist: Arthur G. Dove

From whom purchased: Fort Worth Museum Exhibition
City (if not New York): Fort Worth, Texas

When purchased: 1959

Medium: (Underline or fill in one)

PAINTING-Oil-Water color-Pastel-Gouache-Other

DRAWING-Pencil-Crayon-Ink-Other

SCULPTURE-Bronze-Stone-Wood-Other

GRAPHIC-Lithograph (Blk & White, Color)-Etching-Other

Support: (Underline one)-Canvas-Paper-Wood Panel-Other

Dimensions: Height 5 7/8 inches; width 9 inches

Location and Description of Signature, Date and Inscription:

Quote how signature and/or date read: "Dove"

Face (underline two): Upper, lower, right, left, center,
other Mount

Reverse (Describe):

Quote, describe, and state location of any other inscription:

For Sculpture, Cast No., Edition Size

Condition: Good (scattered chips and rubs gouache; slight soil; minor buckles paper)

*Former Owners: (Dealers and collectors)

*Exhibitions:

*References in Publications (Books, Magazine Articles, Exhibition Catalogues, etc.)

Note: If space is insufficient, please supply information on additional page.

Val. 900 8/9/66

Prior to publishing information regarding sales transactions, researcher are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, N. Y. 10022

August 10, 1966

MEMORANDUM

To: All Member Dealers

PARTICULARLY IMPORTANT FOR NEW YORK STATE DEALERS

The New York State Legislature has passed, and Governor Rockefeller has signed, a law entitled "Artist-Art Dealer Relationships" constituting Article 12-C of the General Business Law. As a result of our active opposition, the law as passed is a much watered-down version of the original proposal. There is no provision that the proceeds of sale of any consigned work are trust funds; there is no provision that such proceeds may not be mingled with the dealer's other funds but must be either immediately remitted to the artist or deposited in a separate trust account; and there is no provision that the gallery must notify the artist of the name and address of the purchaser of a consigned work or that the books of the dealer shall be open for examination by an artist or his representative. However, it is possible that because the law as passed states that with respect to a consigned work the art dealer shall "be deemed to be the agent of such artist," some of the foregoing consequences may result as a matter of law.

The material portion of the new law reads as follows:

"§220. Artist-art dealer relationships. 1. Whenever an artist delivers or causes to be delivered a work of fine art of his own creation to an art dealer for the purpose of sale, or exhibition and sale, to the public on a commission or fee or other basis of compensation, the delivery to and acceptance thereof by the art dealer is deemed to be 'on consignment' and such art dealer shall thereafter with respect to the said work of fine art be deemed to be the agent of such artist.

2. It shall be unlawful for the consignee of a work of fine art to secrete, withhold, or otherwise appropriate to his own use or that of any person other than the consignor, his heirs or assigns, such work of fine art. A violation of this provision shall constitute a larceny in the degree as provided in the penal law of the state of New York.

3. Any provision of a contract or agreement whereby the consignor waives any of the foregoing provisions of this section is absolutely void."

or to publishing information regarding sales transactions,
dealers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 50 years after the date of issue.

for publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that this information
may be published 60 years after the date of sale.

The effect of the foregoing is to provide that as of September 1, 1966, it shall constitute a larceny for a dealer "to secrete, withhold, or otherwise appropriate to his own use" any work of fine art delivered by an artist to an art dealer "on consignment," i.e., where the delivery was "for the purpose of sale, or exhibition and sale, to the public on a commission or fee or other basis of compensation." As stated in Paragraph 3 quoted above, this legal effect may not be modified by contract between the parties.

One of the consequences of the law, which demands the immediate attention of dealers, is that if a dealer makes money advances to an artist whose works he has on consignment for sale, the dealer no longer has a lien on the works in his possession and must deliver and return them to the artist at the artist's request even if, on the date of the request, the artist is indebted to the dealer for advances to him in excess of sales. In other words, a dealer is merely a general creditor of an artist for advances made to him and has no security for those advances in the consigned works in the dealer's possession.

This consequence can not be changed by contract.

At this time, I have only one suggestion to dealers who make advances to their artists and who heretofore have done so against the security of the artist's works consigned to the dealer for sale. The new statute deals only with works "on consignment" to the dealer "for the purpose of sale, or exhibition and sale." I see nothing in the statute which would prevent a dealer from entering into a separate security arrangement with an artist with respect to works of art not consigned to the dealer for sale. In other words, if an artist consigns to a dealer for sale paintings A, B, C and D and receives from the dealer monetary advances, the dealer could, before making such advances, request from the artist the delivery to him of paintings E, F, G and H, not for sale but purely as collateral security for the advances. This, however, is simply a suggestion. The Association can not be in the position of giving legal advice to its members. I therefore recommend that any dealer who is in the habit of making advances to his artists and who is interested in making the security arrangement last suggested, or some other security arrangement, consult his own attorney promptly for advice.

Perhaps the soundest course would be for dealers to refuse to make advances to artists under any circumstances and suggest to the artists that they call upon their "protector" Attorney General Lefkowitz and file their complaints with him. It is probably only the artists who will be able to effectuate a repeal of or change in this ridiculous statute.

While, as indicated in the heading to this memorandum, the new statute is of primary importance to dealers in New York State, it is also of considerable importance to out of state dealers. Legislation of this type which is passed in New York State might well serve as a model for other states. Accordingly, dealers in states other than New

York should be on the alert for any action proposed in this field by their own state legislatures; and, in addition to acting in such cases through their own local legislators, they should notify this office so that the Association may communicate directly in each case with the legislatures of states other than New York which are contemplating following New York's example.

Ralph F. Colin
Administrative Vice President

RFC:ji A735

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ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, N. Y. 10022

Arthur Lefkowitz
August 10, 1966

M E M O R A N D U M

To: All Members

1. Appraisals in aid of the Internal Revenue Service. We have received information that the Internal Revenue Service in the New York office is preparing an index of art dealers who are expert in various fields so that it may apply to them for assistance in appraising works of art. This plan was started at a time when there was some question as to whether or not the Association would continue to assist the Internal Revenue Service in view of the Service's questioning appraisals made by the Association for donors.

We remind the members of the Association that by becoming members, they have agreed not to make appraisals in connection with income tax matters as individual dealers but to insist that all such appraisals be made on an impersonal basis through the Association. In addition to that commitment as a reason, it is important that individual dealers not assist the Internal Revenue Service in income tax matters so that there can not possibly be a conflict in appraisal between the Association as such and any of its individual members.

Accordingly, individual members who are approached by the Internal Revenue Service for assistance should make certain at the outset that the matter does not arise in connection with an income tax situation. As has always been the case, individual dealers are free to make appraisals in estate tax, insurance, or any situations other than involving income taxes - either on behalf of the Government, museums, private individuals, or others.

2. Assistance to museums on questions of authenticity - especially in New York. Despite all of the testimony offered in the hearings conducted by Attorney General Lefkowitz to the effect that dealers must be included as "experts" in any consideration of that subject, and that, accordingly, if any immunity from liability is to be granted to "experts," dealers who express opinions in the fields in which they are expert should be included in such immunity, and despite the fact that such evidence was offered from both domestic and foreign witnesses, including the witnesses from France called by the Attorney General himself, a "Study Bill" has now been offered in the New York State Assembly which provides privilege for "accredited fine arts experts" but specifically provides that such privilege "shall not be applicable to an art dealer or to any expert regularly employed by an art dealer, notwithstanding such dealer's or employee's accreditation as an expert."

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The Association will, of course, oppose this last quoted disqualification when the Bill is considered by the legislature. We call attention to the fact that with the specific exclusion in the Bill, the situation for dealers is worse than it would be if there were no legislation whatsoever. Without legislation, and without a specific distinction between museums and academic personnel on the one hand and dealers on the other, there would be a better chance in each individual case of claiming qualified privilege for a person in any of the categories who expressed a non-malicious opinion in a field in which he could claim expertise. In view of the provisions of the Bill, however, which provides immunity for one class and specifically excludes the other, the clear implication is apparent.

We will also attempt to have non-dealer interested parties such as museum personnel, academic personnel, and collectors register their opposition to it.

~~X~~
~~+-----+~~
The Association strongly recommends, however, that so long as the Bill is offered by the Attorney General in its present form, members of the Association refuse to assist museum and academic personnel on questions of authenticity, and state as their reason for the refusal their proposed exclusion from the legislative immunity. Such acts of refusal will make it easier for us, on behalf of the Association, to enlist active assistance of the museum and academic personnel in opposing the exclusion and in asking affirmatively for the inclusion of expert dealers in any immunity legislation which is finally passed.

3. The two matters above referred to are of the utmost importance. If any of you have any questions concerning either matter, please communicate with me.

Ralph F. Colin
Administrative Vice President

RFC:j1 A735



DEPARTMENT OF STATE
WASHINGTON

August 15, 1966

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
The Ritz Tower Concourse
New York, N. Y. 10022

Dear Edith:

I am pleased to advise you that we have placed the art, noted below, which you have so generously loaned to the Department of State Art in the Embassies Program. The list indicates to which Embassy this work has been sent.

Again, my deep appreciation for your welcome participation in this Program.

Sincerely,

Nancy P. Kefauver
Advisor on Fine Arts

"Labyrinth" by Karl Zerbe is being sent to Ambassador and Mrs. William Weatherby at the American Embassy in Khartoum, The Sudan.

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RFFK



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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

August 15, 1966

Mrs. Edith G. Halpert
Eden Hill Road
Newtown, Connecticut

Dear Mrs. Halpert,

Thank you very much for the hospitality, conversation,
and opportunity to inspect your weathervanes last week.
That day is surely the most pleasurable of those spent re-
searching my subject.

Enclosed is a print of a drawing of one of your vanes,
as it will appear in my book.

I look forward to seeing you again, after September 6,
in New York City. Also, thanks for offering to let me
borrow photos of your vanes. I will be delighted to receive
them. In a few days I hope to have prints of your butter-
fly wind-toy vane to send you.

Sincerely,

Ken Fitzgerald

Information regarding sales transactions,
responsible for obtaining written permission
and purchaser involved. If it cannot be
a reasonable search whether an artist or
is, it can be assumed that the information
is 60 years after the date of sale.

FLINT INSTITUTE OF ARTS
DE WATERS ART CENTER
DR. G. STUART HODGE, DIRECTOR

August 10, 1966

Mr. Abbott Pattison
Skowhegan Art School
Skowhegan, Maine

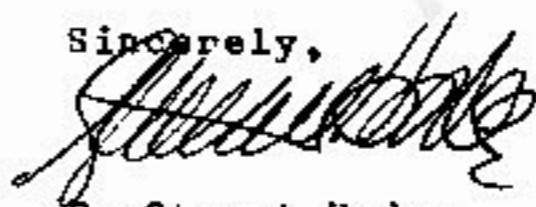
Dear Mr. Pattison:

We would like to invite you to be included in the
FLINT INVITATIONAL, November 4 - December 31, 1966.
Thank you for your letter of August 2, concerning this.

It would be helpful to have two or three photos to
choose from or to see work during a two week period
after September 20 in New York City.

Hahn Bro. delivers the New York area contingent in
mid-October. The Flint Institute of Arts will handle
all costs. (Wall-to-wall insurance evaluation should
precede delivery).

Sincerely,



G. Stuart Hodge
Director

GSH:db

Enc. 1

cc. Downtown Gallery

Dear Edith : Sorry you
didn't get to Skowhegan this
summer. I nursed you - and all the
others too. I sent Mr. Hodge a letter
telling him my work would be available
for delivery in NYC at the gallery - and
I would like them to see Surgeon's Conference
2nd and The Horse

BEST - Abbott

FLINT INSTITUTE OF ARTS
DE WATERS ART CENTER
DR. G. STUART HODGE, DIRECTOR

August 10, 1966

Archives of American Art
Smithsonian Institution
Washington, D.C.
Serials Section
Serials File
FLINT INSTITUTE OF ARTS
De Waters Art Center
Dr. G. Stuart Hodge, Director
800 Park Avenue
New York, N.Y. 10028
Date of Sale
Whether an artist or
his estate
is entitled to
any compensation
in connection with
the sale of his
work. If it cannot be
determined, whether
an artist or
his estate
is entitled to
any compensation
in connection with
the sale of his
work.

Mr. Ben Shahn
8 Downtown Gallery
485 Park (Ritz Concourse)
New York City, New York

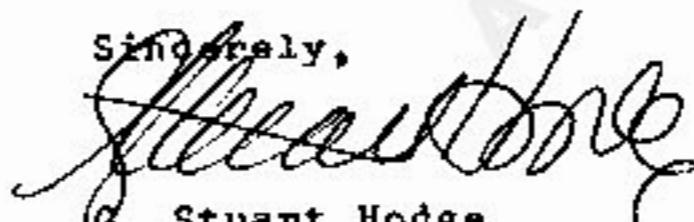
Dear Mr. Shahn:

\$25,000 is being offered in purchase prizes to our permanent collection at a first FLINT INVITATIONAL, November 4 - December 31, 1966. Purchase prize jurors are Charles C. Cunningham and Gordon M. Smith, Directors respectively of The Art Institute of Chicago and the Albright-Knox Gallery of Art, Buffalo. The exhibition of contemporary painting and sculpture is part of the celebration honoring the opening of our new \$800,000 wing in November.

We wish to invite you to honor us with an example of your work. We hope very much that we may, despite the many demands made on you, have you represented in what we feel will be a major national art event of the year.

We would handle all transportation and insurance costs. May we have an early response indicating your interest from you or your gallery.

Sincerely,


G. Stuart Hodge
Director

GSH:db

HERBERT C. LEE

810 SOUTH STREET • BOSTON 11, MASSACHUSETTS

August 10, 1966

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York City 10022

Dear Edith:

Thank you very much for your kind invitation to visit you
in Newtown. Mildred and I may have an opportunity to
do this later this summer, and will certainly let you know
if we can. I am sure it would be delightful.

Meanwhile I am pleased you were able to repair the
Pattison "Meeting in a Dark Place". Would you be good
enough to have it delivered to:

Clark Shoe Company, Inc.
Suite 5617 Empire State Building
New York City

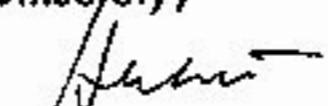
and bill:

Clark Shoe Company, Inc.
34 Troy Street
Auburn, Maine

I will use this in my New York office.

With all best wishes for a pleasant summer,

Sincerely,



Herbert C. Lee

HCL:blb

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THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N. Y.

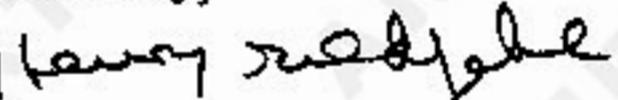
August 10, 1965

Mr. Julius Zirinsky
300 East 57th Street
New York 22, New York

Dear Mr. Zirinsky:

Mr. Hale has given me your letter. An exhibition is necessarily the work of a curator. Decisions must be made. We unfortunately do not possess an early Max Weber; I would have loved to have included such a painting in the show. As for the other selections, I believe they add up to the strongest presentation of American art in our collection that we could have made.

Sincerely,



Henry Geldzahler
Associate Curator
American Paintings & Sculpture

HG/lr

WHITNEY MUSEUM OF AMERICAN ART

945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 248-4100

August 10, 1966

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Mrs. Halpert:

I am writing to confirm our conversation on Friday regarding your generous agreement to lend the Elie Nadelman Tango for our opening exhibition, Art of the United States. It will add a distinctive note to the exhibition and I am delighted that we will be able to include it.

The exhibition will be held from September 27 through November 27. The Museum will, of course, assume all costs of transportation and will insure it from the time it leaves your possession until its return.

We will contact you shortly to make arrangements for delivery. In order to allow adequate time for installation, we would like to have all works here by September 9. In the meantime, would you be so kind as to fill out and return the enclosed loan form? We are including an extra form for your records.

May I thank you again for your very kind assistance.
With best wishes,

Yours sincerely,

William C. Agee
William C. Agee
Associate Curator

WCA:ebs
ENCLS

PL file

for publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or trustee is living, it can be assumed that the information may be published 60 years after the date of sale.



Joslyn Art Museum

Eugene Kingman
Director

2218 Dodge St.
Omaha 2, Nebraska
Tel. 342-3996

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August 11, 1966

Mrs. Edith Gregor Halpert
465 Park Avenue (Ritz Concourse)
New York, New York

Dear Edith,

This is a very tardy expression of thanks to you for the wonderful times you provided for me in New York. I regret being so remiss in writing and hope you will forgive me. When I returned to Omaha on July 11 there was such a backlog of work on my desk it took this past month to "catch up."

Following my New York visit I spent a week in Detroit and ten days in Milwaukee. The Detroit BLAST opening the new wing was certainly the museum party of the century! Splendid food and drink, decorations, etc. The new wing is unbelievably handsome. I felt very proud to be an "Alumnus" of The Detroit Institute of Arts.

I thoroughly enjoyed your cocktail-dinner party. It was wonderful to be with you and to have Jack and Walter join us. Many thanks for your thoughtfulness. The evening with you was the high point of my New York visit.

I hope your country house has been a refuge from the high temperatures that have prevailed across the country this summer and that you have had a good rest and fun along with it.

Your new gallery is stunning - you have achieved the perfect setting for the visual feast your collection offers. It was a rare treat to see your personal treasures in addition to your current exhibition and objects for sale.

Under separate cover I will send two copies of a checklist I made in your gallery of works we discussed for the "Collector's Choice" exhibition at the Joslyn, October 16-November 6, 1966. If you would kindly check the works you would be willing to send for our show and return it to me it would be extremely helpful. I hope to return to New York for a short time the third week in September, but in the meantime I want to confirm as far as possible what works to be included in "Collector's Choice."

I hope this letter finds you well and relaxed at your "Shangri-la."

Fondly,
Bill
William A. McGonagle
Curator

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on both artist and purchaser involved. If it cannot be
ascertained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

August 11, 1966

Mr. William H. Lane
Standard Pyroloclad Corporation
Leominster, Mass.

Dear Mr. Lane,

Mrs. Halpert wrote to Vincent Arzt of the William Penn
Memorial Museum saying that you had agreed to lend your
Damuth LONGHI ON BROADWAY. He should be in touch with
you shortly.

Sincerely yours,

Howard Rose

MUNSON-WILLIAMS-PROCTOR INSTITUTE
310 GENESEE STREET UTICA, NEW YORK 13502

ADMINISTRATION - WILLIAM C. MURRAY, PRESIDENT

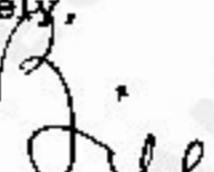
August 11, 1966

Mrs. Edith G. Halpert, Director
THE DOWNTOWN GALLERY
467 Park Avenue
New York, New York 10022

Dear Edith:

Last year when you were here you asked that your fee for
the lecture be used for our Acquisition Fund and of course
the amount of that gift is sufficient for you to receive a Life
Membership card. We take pleasure in enclosing it herewith.
With kindest personal regards and best wishes,

Sincerely,


William C. Murray, President

WCM/awh
enclosure

nor to publishing information regarding sales transactions,
exhibitors are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

August 11, 1966

Miss Ursula Bonochies
Penguin Books Ltd
Harmondsworth
Middlesex
England

Dear Miss Bonochies,

I telephoned Mr. Lane, the owner of the Davis PORTRAIT OF A
MAN, who agreed to give permission for the reproduction.
As we and the artist retain reproduction rights, I hereby
authorize it as well. The credits should read:

Collection of Mr. & Mrs. William H. Lane
Courtesy of The Downtown Gallery

May I suggest that you continue your correspondence with
Mr. William H. Lane
Standard Pyreneicoid Corporation
Leominster, Massachusetts.

Sincerely yours,

c.c. Mr. William H. Lane

for publishing information regarding sales transaction.
Researchers are responsible for obtaining written permission
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obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

August 11, 1966

Mr. Vincent Arts
William Penn Memorial Museum
Harrisburg, Pennsylvania 17106

Dear Mr. Arts,

Permission is hereby granted for a color reproduction of
Denneth's "Red Poppies" to be used in the catalog of your
Charles Denneth exhibition.

Reproduction is to be limited to the catalog. Also, please
have the colorplate copyrighted, as catalogs have become the
source of pirated color reproductions sold through discount
houses and department stores.

Sincerely yours,

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
collector is living, it can be presumed that the information
may be published 60 years after the date of sale.

August 11, 1966

Mr. Vincent Arts
William Penn Memorial Museum
Harrisburg, Pennsylvania 17108

Dear Mr. Arts,

Upon receipt of your letter, I telephoned Mr. Lane, who agreed
to lend the ~~LOWELL ON BROADWAY~~. May I suggest that you
continue the correspondence directly with him, and mention
that the current insurance valuation would be \$15,000.

As regards, ~~MARY IN BLAZER~~ should be insured for a minimum of
\$7,500.

Mrs. Windfuhr generally does not lend, so I think that perhaps
you should forget about ~~IN THE PROVINCE~~.

Sincerely yours,

August 18, 1966

Mr. Richard Evans II
Lee Dyeing Co. of Johnstown, Inc.
328-332 North Ferry Street
Johnstown, New York 12095

Dear Mr. Evans,

Thank you for making the first referral to me regarding the
Kuniyoshi drawing.

Indeed, we will be pleased to re-purchase it, and I will be
glad to send you a check for \$800., which will allow for our
usual royalty to the artist's widow.

While the gallery is closed until September 6th, Mr. Rose is
here daily Monday - Friday, but it will be necessary to telephone
in advance in the event that you will want to have this draw-
ing delivered, since the desk clerk does not admit visitors.
Meanwhile, please let me know your plans.

My very best regards.

Sincerely yours,

3887 OWENA STREET
HONOLULU, HAWAII 96815

August 12, 1966

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authors are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
illustrator is living, it can be assumed that the information
may be published 60 years after the date of sale.

Dear Edith:

Bob and I have had no luck in meeting Patsy and Romano
even though we have communicated by telephone several times.

Their first week in Honolulu was frustrating, because
of intermittent cloudiness so the filming was interrupted. They
left to visit other Islands and upon their return could not accept
any of our three invitations - their time schedule was so indefinite.
They leave to-morrow.

Bob and I are regretful to not have had the pleasure
of having them at the house.

With our Aloha,

Marjorie

Mrs. Robert Griffing

Joslyn Art Museum

Eugene Kligman
Director

2218 Dodge St.
Omaha 2, Nebraska
Tel. 343-3996

August 12, 1966

refers to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Dear Edith,

Enclosed are two copies of the checklist of artists and their
works which I made during my visit to your gallery. I would
appreciate your returning one copy to me, indicating which
works we may use in the Collectors' Choice Exhibition. In some
cases, I did not list a title or titles, medium or price. Would
you kindly fill in this information as far as possible? When
I am in New York in September, we can finalize the list.

Fondly,

Bill

William A. McGonagle
Curator

enc.

Mrs. Edith Greger Halpert
Downtown Gallery
465 Park Avenue
Ritz Concourse
New York, New York

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS

WASHINGTON, D. C. 20560

CONSTITUTION AVENUE AT TENTH STREET

address to Tirsas & note in Mrs. Elliott's file

August 12, 1966

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
y be published 60 years after the date of sale.

Mrs. Edith G. Halpert
465 Park Avenue
New York, N. Y. 10022

Dear Edith,

Thanks very much for your letter of the fifth. By now you have received Tirsas' acknowledgement of the very great pleasure we enjoyed at Newtown. Between the hospitality, the hostess and the setting, the weekend was really fabulous.

It is great to know that the Moses Eaton fresco is in New York City. I have asked our Registrar to tell Santini's. We are not expecting a regular shipment soon, but hopefully Santini's can include it in a van coming through here, before too long. (They say 2 or 3 weeks.)

I have dug up the full reference to Nina Fletcher Little's book on American wall painting, and asked for a copy (from the Library of Congress, if necessary), so please don't bother yourself about it.

We are asking Terken to repair the merry-go-round. Our proceedings were slowed up a bit by a certain diffidence he expressed about giving us an estimate, but I think he should receive instructions to go ahead now.

With reference to the Arthur Dove painting, our insurance agent says all we need is a quotation from your restorer.

I have spoken to Bayard Underwood about viewing your Shaker pieces. He wants to get in touch with you, and has your number. I'm going about these days with my head still swimming with weather vanes, folk paintings, Shaker worm gears and bedsteads, DeBry engravings, and so on. The memory of all your wonderful things, and the hope that we may borrow enough to give real style to our opening, make me quite elated.

With warmest greetings,

Sincerely,



David W. Scott, Director
National Collection of Fine Arts



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may be published 60 years after the date of sale.

August 13, 1966

Miss Edith Halpert
465 Park Avenue
New York, New York

Dear Miss Halpert:

Many thanks for the note received in a recent mail.

In a review of our records we are unable to locate the check that you make reference to in your recent letter. If you will kindly mail us a photo copy of this cancelled check, this will enable us to look further. We are enclosing a self-addressed envelope for your convenience.

May we take this opportunity to thank you for your patronage.

Very truly yours,

HOFFMAN FUEL

Thomas V. Pignetti
Office Supervisor

TVP:mk

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Cable address HILTELS, Honolulu 3-36

Dear Anna Edith,
we are finishing
up here & coming
to home in a
few days. Tuesday
morning I have
an interview with
Walt Disney in
Los Angeles & then
on to N.Y. See you
soon. Kind regards
Love, Patsy

HILTON HAWAIIAN VILLAGE, 2009 KELIA ROAD
HONOLULU, HAWAII
HILTON HAWAIIAN VILLAGE PHOTO

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mrs. Edith Halpert
Ritz Tower
465 Park Avenue
New York, New York

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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

August 15, 1966

MRS. RICHARD M. ELLIOTT • 1564 VINCENT ST. • SAINT PAUL 8 • MINN.

MARS DEN
HARTLEY'S.

Dear Mrs. Holpert,

I know you are Gladys Hartley's
dealer - so I dare to you to ask
your advice. He was an old friend
of mine & my husband's, & I have
perhaps a dozen or more letters of

lies in my files - little by little we
are trying to reduce our possessions
of one sort or another. It's before
too long this house will be too
much & too big & we'll fall for two
elderly people, & we will be moving
to smaller quarters -

So — have you any advice to
give me as to who would be
interested in having (i.e., preferably
buying) the Hartley letters? The
ones I have kept seem mainly to
date from the 1920's -

If you have any suggestions, I
will be grateful -

Yours sincerely

Mathilde Rose 9/11/55 —

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ascertained after a reasonable search whether an artist or
releaser is living, it can be assumed that the information
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Shahn photos to Milan:

- 1956 1 Louis Armstrong
2 Louis A. on Trumpet
(Coll: Gross)
3 Louis Armstrong w/Trombonist &
Minstrel (Coll: Mandelbaum)
4 The Child Armstrong

Davis photo ditto:

The Blues

5. Clarinet #1 8/15
(DG)
6. Bullfiddler
(DG)
7. Louis Armstrong Sings
(A. Green)
8. Frenzied Dance
(H. Sternberg)
9. When the Saints
(Huntington)
10. Frenzied Drums
(V. Richter)
11. Louis A. on the Drums

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August 15, 1960

Dr. Edoardo Fonda
Fratelli Pubbri Editori
91, Via Mazzini
Milan, Italy

Dear Dr. Fonda,

Here are the other Shahn photographs from the LOUIS ARMSTRONG series. You will find all pertinent data on the back of each.

As you will notice, many are now in private collections. Should you decide that you would want to reproduce one or more for your book, please write to the gallery, giving the full title and size of the drawing, and we will put you in contact with the present owner.

Sincerely yours,

Howard Rose

Use of publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
art dealer is living, it can be presumed that the information
may be published 60 years after the date of sale.

August 15, 1966

S. A. Hirsh Manufacturing Co.,
8051 Central Park Avenue
Skokie, Illinois

Gentlemen,

Several months ago we ordered several sets of your steel shelves
from Macy's here in New York. After getting them, life became
hectic for us and we never did get around to putting them up; in
fact never opened the cartons.

This past week, however, we began -- or tried to begin. The
shelves, joiner clips, screws, etc., everything emerged from
the cartons but the posts. No posts. Eighteen brand-new
postless shelves. Would you, please, send us the posts, to
erect the shelves, to put our beautiful sculptures on?
And quickly, as it says on your consumer research card? Thank
you.

Sincerely yours,

Howard Rose

not to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

August 15, 1966

Hoffman Fuel Company, Inc.
170 White Street
Danbury, Connecticut

Gentlemen,

In going through my back files, I came across one of your self-addressed envelopes, sealed, which I opened to find the enclosed statement and check, unaccountably never mailed.

I am sorry for the oversight.

Sincerely yours,

Howard Rose

or for publishing information regarding sales transactions,
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in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
painter is living, it can be assumed that the information
may be published 50 years after the date of sale.

MUNSON-WILLIAMS-PROCTOR INSTITUTE

510 GENESEE STREET

UTICA, NEW YORK

ADMINISTRATION - WILLIAM C. MURRAY, PRESIDENT

August 15, 1966

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Edith:

We were very pleased to learn that someone thought you
were association with our Museum. We wish you were. Enclosed
herewith is a letter addressed to you.

With best regards,

Sincerely yours,

Bill
William C. Murray, President

WCM/dwc
Encl.

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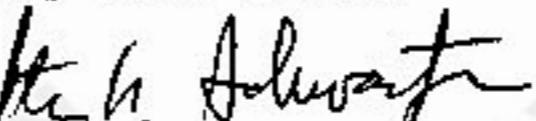
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Mrs. Edith Halpern
The Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Mrs. Halpern:

Enclosed herewith is check of Dr. David
B. Pall in the amount of \$1,500.00, representing
the August installment on the Max Weber painting,
"TAPESTRY, 1913."

Very truly yours,


Peter N. Schwartzman
Financial Secretary
to Dr. D. B. Pall

PNS:bsd
Enc.

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15 August 1966

Dear Miss Halpert,

Thank you very much for your letter of August 11 granting us permission to reproduce PORTRAIT OF A MAN by Stuart Davis. It was most kind of you to telephone Mr Lane on our behalf, and I have today written to him direct. I have noted the credit line.

With our sincere thanks,

Yours sincerely,

Ursula Bonorchies

Ursula Bonorchies
for Art Editor

Miss Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York N.Y. 10022

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Miss Edith Gregor Halpert

Director

The Downtown Gallery

465 Park Avenue

New York N.Y.10022

← Second fold here →

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BIRMINGHAM MUSEUM OF ART

OSCAR WELLS MEMORIAL BUILDING
5TH AVENUE AND 20TH STREET, NORTH
BIRMINGHAM 3, ALABAMA

WILLIAM M. SPENCER, CHAIRMAN
RICHARD F. HOWARD, DIRECTOR

August 16, 1966

Miss Edith Halpert
Downtown Gallery
465 Park Avenue (cor. 57th Street)
New York, New York

Dear Edith:

Abe Rattner has asked me to tell you that he has accepted our invitation to show in the exhibition of Religion and Art to be held in Birmingham November 23 through December 26, 1966. It is possible there may be one or two more of your artists who are on the invited list but we haven't heard from them yet.

I am sending you herewith one of our brochures on the exhibition and a copy of the information sent to the invited artists. I do hope that members of your gallery can participate widely. With very best wishes,

Sincerely yours,



Richard F. Howard
Director

RFH/ec

Enclos: 2

John Weber
John Glasser
Morris

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Dear Artist:

In clarification of the invitation to exhibit in Birmingham's Religion in Art Exhibition, the following information is being sent to all who were invited:

1. The Birmingham Museum of Art will accept all invited pictures Railway Express collect and will return them prepaid.
2. The Birmingham Museum of Art will insure each invited picture if the artist will clearly indicate insurance value on the entry blank.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON, D. C. 20560
CONSTITUTION AVENUE AT TENTH STREET

August 16, 1966

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

My Dear Edith:

Where has the summer gone? It seems to me that it slipped by without my knowing it was here all along. I have been in Washington most of the summer with little chance of getting away. The air strike prevented me from flying home, but perhaps I will make it over Labor Day. I did drive up to Chautauqua, New York, to give three lectures at the Institution. Quite an experience - sort of like stepping back into the 19th century. The old hotel is marvelous and certainly must be one of the last of that type, especially since the destruction of the Grand Union at Saratoga.

David and Teresa had such a grand time with you in Connecticut. I am sorry I did not have the chance to visit you also, but perhaps next summer. Adelyn arrives home this weekend, and I am anxious to hear her reports on Venice. She has, I understand, collected much new information on Cassatt for her book.

I am sorry not to have been able to attend your Maryland talk this spring, but I believe I told you that my stepfather had died about a week before, and mother was staying with me and didn't feel up to going out. Adelyn and I will be in New York around the second week in September working on our White House Program, and we will see you for sure at that time.

I would like to say how great the Rattner looks in the President's Reception Room and to thank you again for all your generous support of this program.

Your room is ready at 2922 N whenever you are in town. I look forward to seeing you and hearing of all the news of New York and friends.

With fond regards,

DM

Donald R. McClelland
Assistant to the Director and
Associate Curator of Art

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BOX 888
HARRISBURG, PENNSYLVANIA 17108

August 16, 1966

Miss Edith Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Subject: Copyright—Red Poppies
Artist—Charles Demuth

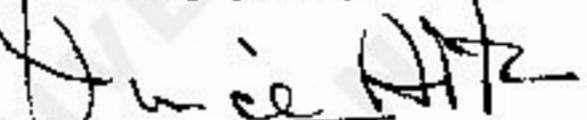
Dear Miss Halpert:

We have been informed by our copyright expert that our general catalogue copyright covers all entries in our catalogue. Rest assured that Red Poppies is copyrighted.

In way of passing, we gave you special thanks in our catalogue acknowledgements for the help that you have given us in the preparation of this exhibition.

Thank you for your kindness.

Sincerely yours,



Vincent R. Artz
Chief, Fine Arts Section

VRA:krm

Due to publishing information regarding sales transactions,
scribblers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archiver is living, it can be presumed that the information
may be published 60 years after the date of sale.

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purchaser is living, it can be assumed that the information
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Howard E. Wooden, Director

August 16, 1966

Mr. Howard Rose
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mr. Rose:

My most humble apologies to you and Mrs. Halpert. Yes,
I was in New York during part of the week of July 25. Unfortunately my visit was cut short rather unexpectedly and
as a result I did not get to the Downtown Gallery as I had
planned.

Hopefully, I'll be in New York during early October and
shall by all means visit you promptly upon my arrival.

Many thanks for your interest.

Sincerely,

Howard E. Wooden

Howard E. Wooden
Director

HEW/rw



Sloan Galleries of American Paintings
Valparaiso University, Valparaiso, Indiana

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August 16, 1966

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

The directors of the other two galleries that would like to exhibit the Rattner show when it comes to the midwest are somewhat anxious to make more definite, one way or another, the scheduling of the show.

To sum up: The Kretzmann Gallery, Concordia Teachers College, River Forest, (Chicago Suburb), Illinois....Jan. 11 - Feb. 8, 1967
The Sloan Galleries, Valparaiso University, Valparaiso, Indiana
Feb. 19 - March 17
The Koenig Gallery, Concordia Teachers College, Seward, Nebraska
April 2 - 29

The show we hope would consist of about 20 paintings and drawings as much as possible on religious themes.

We would appreciate whatever you could do to expedite Mr. Rattner's decision about extending the exhibition to the Kretzmann and the Koenig Galleries. I know they expect to hear from me early in September. Thank you.

Sincerely,

Richard Brauer, Curator

A handwritten signature followed by the date "Aug 16 '66".

For publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

August 17, 1966

Registrar
Corcoran Gallery of Art
Washington, D. C. 20006

Dear Sir or Madam,

The following paintings, among those lent by us to your "Past
and Present" exhibition, should be returned to Santini
Brothers (447 West 49th Street, New York) for our storage
bins:

Charles Demuth: NOEMAS M. EGIAF
Arthur Dove: NAPLES YELLOW MORNING
O. Louis Guglielmi: A MUDED STREET
Marshall Hartley: ATLANTIC WINDOW
Yasuo Kuniyoshi: GIRL WEARING BANDANA
Abraham Rattner: TABLE STILL LIFE
Ben Shahn: WORLD'S GREATEST COMICS

The remainder of the loan should be returned to the gallery
at the above address, after September 6th, when the gallery
re-opens.

Sincerely yours,

Howard Rose



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searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

August 17, 1966

Mr. Howard Rose
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mr. Rose:

Before I ask you to begin this task, here's the story on the new Ben Shahn book. We are publishing a book by Mr. Shahn to be called "Biography of a Painting." It is in fact the text of one of his lectures delivered during the year he served as Charles Eliot Norton Professor of Poetry at Harvard (and which later formed a chapter in "The Shape of Content" published by the Harvard University Press). The text will actually be in Ben's handwriting and we must locate glossy prints of his paintings for illustrations. Of course proper credits will be used.

Would you jot down the negative numbers of the following Clements negatives:

Goyescas. 1956. Collection Mr. Paul Roebling.
East 12th Street. Collection Mr. and Mrs. Albert Hackett
The Defaced Portrait. 1955. Collection Mr. and Mrs. Hoke Levin
Liberation. 1945. Collection James Thrall Soby
Incubus. 1954. Collection Mr. and Mrs. Emmons R. Bahen
Second Allegory. 1952. Krannert Art Museum, University of Illinois
Labyrinth. 1952. Collection Mr. and Mrs. George W. W. Brewster

In addition could you tell me who has the negatives and what are their numbers of the following:

Byzantine Isometric. 1951. Collection Mr. and Mrs. Stanley Wolff
Portrait of Walker Evans. (Pre-1930) Collection Walker Evans

Thirdly, since I am afraid I am not going to locate O. E. Nelson quickly enough, may we have the address of Robert Straus who owns "Kuboyama" ("Lucky Dragon" series), 1961, so we might contact him directly for a glossy print.

In addition I am enclosing three bad copies of paintings about which I have no information. Any ideas that you have for finding glossy prints of these three will really make you eligible for a detective badge. You will note that the Blind Botanist is not the one in the Roland P. Murdoch collection at the Wichita Art Museum.

You must know how appreciative I am of your help. Embarrassingly, but needless to say I guess, there is some urgency to this.
and

Get numbers \$/30

Very sincerely,
Betty Troubh
(Mrs.) Elizabeth Troubh

Blind Botanist



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researcher are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

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galleries are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

not this one but
another also

Bland Botanist 1954

Roland P. Murdoch Coll.
Wichita Art Mus.
Wichita, Kansas



the scope of my own painting. Yes, it was art I was producing, perfectly competent, but it was foreign to me, and the inner critic was rising up against it.

It was under the pressure of such inner rejection that I first began to ask myself what sort of person I really was, and what kind of art could truly coincide with that person. And to bring into this question the matter of taste I felt—or the inner critic felt—that it was both tawdry and trivial to wear the airs and the artistic dress of a society to which I did not belong.

I feel, I even know, that this first step in rejection is a presence within the fine-image painting of which I had undertaken to speak. The moving toward his inner self is a long pilgrimage for a painter. It offers many temporary successes.

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SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON, D. C. 20560
CONSTITUTION AVENUE AT TENTH STREET

August 17, 1966

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

I find the summer slump is coming to an end with alarming speed and I must finally get at making some of NCFA's general plans more specific.

As we move into the new season, our schedule for 1968 comes all the closer. We are agreed that the Sheeler is to be a feature of that season -- our first in the 'new building'. It's clearly time to get started on defining details.

We've been in touch with Evan Turner and, at last contact, Philadelphia is definitely interested in sharing the exhibit. Do you or Mrs. Sheeler have recommendations for other galleries David Scott might approach?

May we plan on starting work on the exhibit list in November?

Sincerely,

Harry

Harry Lowe
Curator of Exhibits

I envy Dave his
weekend visit with you!

or to publishing information regarding sales transactions,
exhibitors are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
published 50 years after the date of sale.

HELEN W. BOIGON, M.D.
48 EAST 82ND STREET
NEW YORK 28, N.Y.

JULY 4/74

August 18, 1966

Dear Edith,

It seems incredible that this is the first opportunity to drop you a line in the eighteen days of vacation that have passed so far, but such is the case. I'd had visions of great relaxation and infinite time, but that, I now realize, was no more nor less than wishful thinking. As you may recall, I have been at a loss re housekeepers ever since Mamie and the Boigons were "divorced" and although the present Jeannie is satisfactory as far as her touch with the kids and respect for my property go, nevertheless she is an ailing woman who does not blow in here till 10:30 - 11 a.m. and vacation or not, we get up at 6 a.m. to see the kids off to Day Camp. Despite her hearty dislike of baby-sitting and my signal inability to cull a coterie of reliable helpers in this regard, we nevertheless managed to work through a deal with her whereby we did get away promptly on the 1st for a three-day jaunt to Corning, New York. I had wanted to see the glass works and museum ever since the days when we used to pass through there on the way to Toronto, and at last we decided to make a special motor trip. It turned out to be somewhat strenuous, but satisfactory. New York state is delightfully scenic and although Mel did the entire driving, he didn't seem to mind. We arrived at a point named Horsesheads, N.Y. by five in the afternoon, wayworn and weary to find only a single room available in any of the accredited motels for a radius of thirty miles, and we took it! This was something of a concession to reality, since the Goldarts were with us, and as good friends as we are, I do cherish my privacy. Anyhow, it was a big room with two double beds and a TV set, and poor Mel was tired enough so that he had first option on undressing, and then promptly fell sound asleep without even brushing his teeth. The next morning we set out early in the misty rain for Corning and were sur-

HELEN W. BOISON, M. D.
45 EAST 62ND STREET
NEW YORK 22, N. Y.

prised to find that by 10 a.m. of a rainy Tuesday morning there were simply scads of people with the same idea as ours. It reminded me of a TV piece, a kind of documentary, we had seen about a 21-day European tour, known in the tourist trade as "the rat run." There was one scene in the Sistine Chapel in which the crowding of people was precisely like our subways at rush hour! It was little better on this wet morning in Corning, but I comforted myself with the fact that I hadn't spent thousands on the pilgrimage. On the way back we kept talking of you and speculating on plunging into Connecticut and dropping in for a brief "hello," but it really didn't seem fair after the way you've been feeling. We got home the following Thursday and took care of the infinitude of nuisances that perennially pop up, stayed to celebrate Margot's sixth birthday on the 6th, and then after we had tucked the kids in that night, some other friends drove us off to Martha's Vineyard. That turned out to be a great rest, pleasant despite the foul weather we met there too, and the minute we got back this past Monday, plop into the middle of things again. In the midst of unpacking, Mucie, Kip, and Hersch phoned. They had just arrived here on a little motor jaunt. They asked after you practically in the same breath as they said hello, and we were sorry to report that you haven't been feeling up to snuff lately. Anyhow, they send you their best and their heartiest wishes for a therapeutic summer. We do hope that you are getting a satisfying rest and a return of some of your special pep and fire.

You know, it is very stimulating to have certain kinds of visitors. For all the years I'd been meaning to get to the Brooklyn Museum and didn't, I am ashamed of myself, but the K's are picking us up at 11:30 and we're all going together, so at long last I'll become acquainted with this local source of pleasure. Yesterday was visiting day for parents at the Day Camp, and since I loathe such do's, I had the nerve to send Mel alone and I went out to visit

HELEN W. BOISON, M. D.
45 EAST 62ND STREET
NEW YORK 22, N. Y.

the Praegers whom I hadn't seen in months and months. It was a very fine day, doubly so since I had it to contrast with last year's Day Camp sojourn in which I got sick to my stomach from marching around in the sun, trying to exhibit proper interest in small fry baseball, swimming, and similar arts I generally eschew. Evelyn and Leo also asked after you and likewise commissioned me to tender their best since I said I was going to drop you a note.

Well, it is now precisely eleven o'clock, and my leisurely housekeeper just walked in looking as sour as lemons. I suppose it really is asking too much in this day and age for a little bit of good spirits, let alone promptness. I guess I should just be grateful that she hasn't smashed any sculpture or broken too many dishes -- or hit the kids. Well, I have to go clean me up now for our Brooklyn pilgrimage -- Mel is working right now, since I do believe that patients have some sort of E.S.P. and smelling that he wasn't off in Katmandu or some such, they promptly developed "emergencies." So goes it.

We do hope you're regaining your verve during this time. And I only wish I could put across to you that bouncy or not, we love you and would like to see you even if you feel cross and complainy. God knows you have cause enough for such. I suppose now we shall have to wait till after Labor Day since our annual pilgrimage to the Canadian homestead is soon upon us; but till then,

All our love,

Helen

LOS ANGELES COUNTY MUSEUM OF ART

5905 Wilshire Boulevard, Los Angeles, California 90036 Telephone 937-4250

LIBRARY

August 19, 1966

Downtown Gallery
465 Park Avenue
New York, N.Y.

Gentlemen:

We are in the process of gathering information on Charles Demuth and would like to add to our research files any exhibition catalogs issued by you (free or with invoice).

If you do not have any catalogs available, would it be possible to borrow them for a short time? We would Xerox them and then return them to you.

Your advice and any information you have would be appreciated.

Please address your correspondence to me at:

Art Research Library
Los Angeles County Museum of Art
5905 Wilshire Blvd.
Los Angeles, Calif. 90036

Yours truly,

✓ *Elaine Davis*

L. Clarice Davis
Museum Librarian

LCD/cy

key to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 50 years after the date of sale.

Minnesota Historical Society

CEDAR STREET and CENTRAL AVENUE
SAINT PAUL, MINNESOTA 55101



August 19, 1966

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

Downtown Gallery
32 E. 51st Street
New York, New York 10022

Gentlemen:

It has come to our attention that you have published a pamphlet entitled, "Signs & symbols, U.S.A., 1780-1960; exhibition, March 12 to April 6, 1963. This is a publication which the Minnesota Historical Society would very much like to have in its collection. We would appreciate it if you would present a copy to us.

Yours very truly

A. F. Toensing

W. F. Toensing
Acquisitions Librarian

WFT:N

Sent 8/25



MRS. JULIEN SAKS

1425 WAVERLY ROAD, HIGHLAND PARK, ILLINOIS 60035

Dowtown Galleries
32 E 51st St
New York, N.Y.

Dear Sirs:

I've been advised you handle Ben Shahn's work and wonder if by any chance you have a lithograph of his entitled "Wheat Fields." I saw one of these editions in a friend's home and admired it so much. I would appreciate your sending me information on this and any other pictures.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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may be published 60 years after the date of sale.

or lithographs you may have
available -

Thank you kindly
Sincerely

Mrs Julian Saks
1425 Waverly Rd
Highland Park
Ill

Aug 20th

22 August 1966

2807 Highland Avenue
Santa Monica, California
90405

The Downtown Gallery
465 Park Avenue
New York, N.Y.

Gentlemen:

While in New York on a recent business trip I viewed a
number of works by Ben Shahn at your gallery, and I was
particularly impressed by what I believe was a serigraph
entitled Byzantine Memory (1966). At the time a purchase
price of \$165 was quoted for this work.

I would like to purchase a copy of Byzantine Memory, and
would appreciate your sending me the full details of the
exact purchase price, as well as any shipping and insur-
ance costs, to the above address. Upon receipt of this
information I will send you my check by return mail.

Sincerely,



LEONARD FRANK

for publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

August 22, 1968

Mr. Robert J. McKnight
Brooks Memorial Art Gallery
Overton Park
Memphis, Tennessee 38112

Dear Mr. McKnight,

As you will notice on your loan receipt (enclosed), there has been a small adjustment in the price of the Tseng Yu-Lo painting. Simply a hasty mis-reading of the stock book on my part; I am sorry. Would you please change the selling price on our consignment form, and adjust the insurance accordingly? Thank you. In addition, please note the incorrect spelling of Israel on your loan form.

About shipment: though the gallery is closed to the public until September 6th, there is someone here at all times to receive and release paintings for exhibitions. You can advise your shipper of this, only asking them to phone before coming by.

Sincerely yours,

Howard Rose

P.S. The correct price of the Tseng Yu-Lo is \$2,000.00, less 10% for insurance.

NATIONALMUSEUM, STOCKHOLM
Christina, Queen of Sweden. 1966

August 22, 1966

Edith, dear,

The wire is happy to speak with you yesterday on the telephone! I know you're a big girl, but I'm a persistent girl -- so my copy of "Christina, Queen of Sweden" is being sent to you with fond affection. The Canadian Embassy in Stockholm will be glad to send extra copies, should we require it; the young first attaché there are having a ball with the Swedish beauties, so they may as well include art on their agenda, too. Love from both

Orazio Marinari ^{of us}, Lethbridge and
Christinas intåg i Rom 23 dec. 1655. Etsning.
Queen Christina arriving in Rome 1655. Etching.
Stockholm, Kungl. Biblioteket.

Karsh



Due to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert

The Ritz Towers
Park Ave. & 57th Street

New York, New York

PARIS EXHIBITION

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CARICATA FATTA IN ROMA PER LA SOLENNE ENTRATA DELLA REGINA DI SVIZZERA IL D^O XXIII. DECEMBER

for publishing information regarding sales transactions,
stewards are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

August 22, 1966

Dearest Edith,
Bill and I enjoyed being
with you in the relaxed
atmosphere at Newtown
Thank you for your
gracious hospitality in

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searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after his date of sale.

Mrs. William H. Lane

the country and the city.
If you have time to
relax again before the
gallery opens, please give
us a call!!

Sincerely yours,
Bill and Paundy

or to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
collector is living, it can be assumed that the information
will be published 60 years after the date of sale.

August 23, 1966

Mrs. Nancy P. Kefauver,
Advisor on Fine Arts
Department of State
Washington, D. C.

Dear Nancy:

Thank you for keeping me informed of the distribution among
the Embassies, relating to the loans I have made.

Can you give me some idea when the Prendergast painting will
be available or how long it will remain in its present location?
I am eager to obtain this information.

When you are next in New York, why don't you drop in to say
hello and have lunch with me at the gallery, where we have
the advantage of room service through the hotel. It will be
good to see you and I look forward to an early visit.

My best regards,

Sincerely yours,

EGH/epb

August 23, 1966

Mrs. Richard M. Elliott
1564 Vincent Street
Saint Paul 6, Minn.

Dear Mrs. Elliott:

Although
~~old gift~~, I am not Marsden Hartley's official dealer (no one is),
I knew him very well and had several one-man exhibitions of his
work during his lifetime and continue showing his paintings in
all my group exhibitions and purchasing whatever examples I find
from time to time "in the market".

In connection with your desire to place the letters which he
sent you and are still in your possession, I have a suggestion
which, I hope, you will follow. You probably know that the
Smithsonian Institution is now assembling not only works by
important American artists, but is also planning the most
important archives in its new building, which will be completed
in 1968. This is the most ideal prospect for the preservation
of documents, letters, etc. relating to American art and I have
already promised my huge collection of such material to the
Smithsonian and am encouraging others to do likewise. Therefore,
I would recommend that you offer your collection of letters to
that Institution, the address of which I am listing below. Why
don't you write directly to Dr. David W. Scott, who is the
Director of the National Collection of Fine Arts and make the
necessary arrangements with him. I am sending a copy of my
letter to him, so that he may be acquainted with the situation.
Incidentally, I also have a group of very interesting letters
from Hartley, which will be included in my gift. I trust you
will follow my suggestion.

Sincerely yours,

EGL/epb

Smithsonian Institution
National Collection of Fine Arts
Constitution Ave. at Tenth St.
Washington, D. C. 20560

cc: Dr. David W. Scott, Director

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

August 23, 1966

Mrs. Robert Griffing
3887 Owen Street
Honolulu, Hawaii 96815

Dear Marjorie:

I am most grateful to you and Bob for taking the trouble of communicating with Betsy and Romano, who I am sure would have enjoyed immensely meeting the Griffing family. They wrote to explain their disappointment in not being able to take advantage of the very kind invitations.

I miss my Hawaiian trips desperately but, as you have probably heard, these past two years have been most difficult for me. I was desperately ill for a long period. In addition, had the horrible problem of moving from 51st Street to our present quarters, particularly since even the most responsible firms in every field of endeavor, cannot get reliable help. To cap the climax, I was advised to supervise the entire rebuilding program, as neither the architect, nor the contractor gave a hoot. The five hour day enjoyed by electricians, carpenters, etc. minus a breakfast period and coffee breaks, extended the job by many many weeks. But I adores the place now that it's in working order with a most ideal layout to boot. Also, the operation was successful and I am gradually regaining my strength. I hope all is well at home and look forward to seeing you either in New York earlier or in Honolulu, during my winter vacation.

With fond regards to the Griffing family.

As ever,

ECB/agb

August 23, 1966

Dr. David W. Scott, Director
National Collection of Fine Arts
Smithsonian Institution
Constitution Ave. at Tenth St.
Washington, D. C. 20560

Dear David:

Indeed, I received the delightful letter from Tirsa, as well as the photographs she remembered to mail me. Please extend my thanks to her. It was such a pleasure to have you both in Newtown. I needed that kind of weekend ~~to~~ share my pleasure, ~~and~~ enthusiasm and understanding of what the ancestors of modern art in America contributed to our culture unwittingly.

Santini has telephoned regarding the Moses Eaton and we advised them that they may pick up the fresco at their convenience. I am glad that you dug up the Nina Fletcher Little book and will send some information that may or may not appear in it, as soon as I can get someone to copy the material I have assembled in this connection, specifically regarding source and the information I have obtained from the person from whom I obtained (through purchase) the four panels you saw. I am sure you will find someone equipped to make the repairs caused by the storm I mentioned to you.

I am delighted that Terken has been advised to repair the merry-go-round. As I recall, he quoted \$250 as the price for repairing this fascinating example. No doubt, you will be able to identify the photographs of the V.I.P.'s, whose smug faces adorn the interior.

As soon as the restores ^{is} back at work, I will obtain quotation on the Arthur Dove painting and will advise you accordingly.

Unfortunately, I won't have much time left for my Newtown visit but if Underwood communicates with me, either in Connecticut or in New York, I will make an appointment with him to see the Shaker pieces, some of which I will be glad to donate for whatever wing will be planned to place artifacts.

Affectionate greetings to you and Tirsa.

As ever,

EGH/epb

SMITHSONIAN INSTITUTION**NATIONAL COLLECTION OF FINE ARTS**

WASHINGTON, D. C. 20560

2101 CONSTITUTION AVENUE AT TWENTH STREET

**RECEIPT FOR OBJECTS LEFT IN CUSTODY OF
THE NATIONAL COLLECTION OF FINE ARTS**

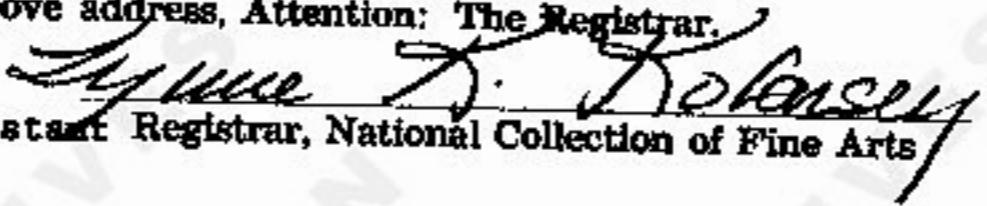
No. L.1966.43

Received from The Downtown Gallery
465 Park Avenue
New York, New York

the loaned object(s) listed below subject to conditions printed on the reverse.

Number	Description	Owner's Valuation
L.1966.43	Eaton Moses, Wall Painting	10,000

NOTE: Please refer all inquiries to the above address, Attention: The Registrar.

Date August 24, 1966
Lynne K. Tolensey

Assistant Registrar, National Collection of Fine Arts

SI-NCPA-632
1-68

(PRESERVE THIS COPY FOR SURRENDER WHEN WITHDRAWING OBJECTS)

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

ИОГИТУ, 12, 31-го Декабря 1916-го
года в селе **СЕВЕРНОЕ**

THE SMITHSONIAN INSTITUTION; NATIONAL COLLECTION OF FINE ARTS.

1. Agrees to afford loaned object(s) the same care provided its own property except that it assumes no responsibility for such object(s) in case of loss or damage by theft, fire, or any other cause.
 2. Reserves the right to decide if, when, and for how long loaned subject(s) shall be exhibited to the public.
 3. Agrees to give reasonable written notice if it desires the lender to withdraw loaned object(s); but reserves the right to place such object(s) in storage at the lender's risk and expense if object(s) have not been withdrawn at the expiration of the written notice period.
 4. Requires, in case of the lender's death, written notice of the lender's legal representative including name, address, and a certified copy of his authority.

THE LENDER:

1. Agrees to comply with government customs regulations when receiving or dispatching imported object(s).
 2. May withdraw object(s) by surrender of this receipt, or upon written order of the lender or his duly authorized and accredited agent or successor in interest provided 30-days' advance notice of such intention is given.
 3. Agrees to permit this loan to be photographed and reproduced in the Museum's publications and for publicity and research purposes, and that slides of it may be made and distributed by the Smithsonian Institution for educational use, unless notified in writing to the contrary.
 4. Agrees to _____ as the terminal date of this loan, unless otherwise mutually agreed upon by the Smithsonian Institution and the lender.

Date: _____ Lender: _____

August 23, 1966

Mr. Harry Lowe, Curator of Exhibits
National Collection of Fine Arts
Smithsonian Institution
Constitution Ave. at Twelfth St.
Washington, D. C. 20560

Dear Harry:

It has been so long since I have seen you or had any word that
I thought you forgot your old playmate.

Beth Nusya Shaefer and I are delighted that you have decided
to open the new galleries with his MEMORIAL EXHIBITION and
also that you have sold the idea to the Philadelphia Museum,
where he received a citation as "An Honored Citizen" not too
many years ago. Of course, I would love to see the show in
New York, as well. Both the Museum of Modern Art and the
Whitney Museum have honored him with one-man shows and I now
recall that Dr. Angel of Yale (I believe) selected Shaefer as
the subject of the first T. V. Art Program. I was a poor
victim who sweated under the klieg lights and just recently
discovered a transcript of my talk in relation to this Shaefer
exhibition at the Museum of Modern Art. I think it was in 1932,
but we refer to the transcript, which I am sure has the date.
Incidentally, the original is the time capsule buried somewhere,
where such capsules go. Since we have sufficient time, we can
think of other areas for exhibition, including Boston. Incident-
ally, I should think that the Metropolitan would be interested
in a show of his works, since it has several examples of his
work and always expressed enthusiasm.

The next time you are in New York, I will give you copies of
the various catalogs which have appeared, including the Museum
at U.C.L.A. and, if you like, I will show you the transcript.

As you know, William Lane has the largest single collection
of his work and will cooperate in every way, including
contributing a color plate or two.

Do I have to wait until November to see you? I certainly hope
you will pay me a visit sooner and I would love to show you
some of the paintings and drawings which he withheld all these

use to publishing information regarding sales transaction.
Archivists are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

August 23, 1966

Mrs. Emily Pettinoe,
Sales Manager
H. H. T. Mfg., CBO-5
Smithsonian Institution
Washington, D. C. 20500

Dear Mrs. Pettinoe:

In April of this year, we sent you 100 copies of ABC's For
Collectors of American Contemporary Art for your sales desk.

I am very curious to know what reception these have had and
would appreciate a note from you in the near future. We
have a good many more in storage, I just discovered, and
will try to arrange for distribution, although I am not
familiar with method required.

Sincerely yours,

ECH/epb

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mr. Harry Low

August 23, 1966

Page Two

years from exhibition and which his widow turned over to me in
total. We are hoarding these and have sold only three out of
the entire gift, despite the fact that practically every picture
in the show we had recently, was spoken for. I feel very
strongly it is vital to have works by an artist available for
exhibitions to keep him in the public eye continuously.

I do look forward to seeing you soon and perhaps I can induce
you to come out to Newtown before I close up the old house for
the winter.

Best regards,

Sincerely,

ECH/eph

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 23, 1966

The Downtown Gallery
475 Park Avenue
New York, New York

Gentlemen:

We are preparing for publication a book on THE HISTORY OF AMERICAN ART by Milton Brown. For this book we will be needing an 8x10" black-and-white glossy photograph of the following work:

Marin Etching of the Woolworth Building

We would greatly appreciate it if you would send us a photograph of this work or advise us where we might obtain one.

Could you please let us know who controls the reproduction rights of this etching. Thank you very much for your cooperation.

Yours faithfully,

William L. Rosoff

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August 23, 1966

Mr. Allen S. Weller, Director
Krannert Art Museum
College of Fine and Applied Arts
University of Illinois
Champaign, Illinois 61822

Dear Mr. Weller:

I am sorry to be late in replying. The Gallery is closed during
the months of July and August and I am spending the time allotted
for my vacation, at my summer home. I dropped into the Gallery
the other day and stayed on to answer some of the important
correspondence.

It will be a great pleasure to see you and your colleagues on
or about September 21st. By that time, we will have not only
our stock of paintings and sculptures, but also new examples
which the artists deliver before the 15th of the month and hope
that you will find them as exciting as I know they will be. They
always look forward to your biennial exhibition, which I have
always cited as number one in America.

I look forward to your visit. Please call me in advance, so
that we may make a specific date, as I have several lecture
commitments and want to be available when it is most convenient
for you.

With best regards,

Sincerely yours,

EGL/agh

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

August 24, 1966

Mr. Leonard Frank
2807 Highland Avenue
Santa Monica, California 90405

Dear Mr. Frank,

Thank you for your letter.

You are right in everything about the Shahn serigraph, BYZANTINE
MEMORY, but the price, which is \$175.

About shipping and insurance we take care of the packing and ship
collect, insuring the package for the full value. For a
lighter package I would suggest RRA Air Express, which will
cost only a few cents more, and is both faster and safer.

Sincerely yours,

Reward Rose

ARTHUR R. FREEMAN

**INSURANCE BROKER AND ADVISOR
TO INDUSTRY**

**TELEPHONE MURRAY HILL 3-8570-11
3-78-73-74**

10 EAST 40th STREET

NEW YORK 16, N. Y.

August 24th 1966

Mrs. Edith Halpert
Downtown Gallery Inc.
465 Park Avenue
New York 10022, N.Y.

Re: Damaged Bronze Sculpture
Cons: Mrs. Edgar Tobin, San Antonio, Tex.
D/L- 4/12/66

Dear Mrs. Halpert:

We enclose photostat copy of your repair bill of Pattison, Bronze,
Sculpture.

The adjuster who is handling the loss is away on vacation and will be
back on September 12th, 1966, after which time we will enter into dis-
cussion of the loss.

Very truly yours,

ARTHUR R. FREEMAN

BY *Ruth Mensch*
claim dept.

ENC.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



JEFFERSON GALLERY

7917 IRVING AVENUE
LA JOLLA, CALIFORNIA
92037

1966?

Dear Edith —

Friday - 24th Aug.

I gladly accept your offer
of a position at your gallery
on a temporary basis until
we can work out a suitable
arrangement.

My plans are to leave
here Monday late & drive
to NYC if I should be
in your office Friday morning.

Many thanks — & love

Bruce

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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

August 24, 1966

Mr. Jack Saffian
1730 Andrews Avenue
Bronx, New York

Dear Mr. Saffian,

We have tried phoning you but your line is apparently out of
order. Would you please phone Mrs. Halpert here on Friday
about painting the gallery? Thank you.

Sincerely yours,

Howard Rose

World Journal Tribune, Inc.

Publisher of Herald Tribune, World Journal, World Journal Tribune, 125 Barclay Street, New York, N.Y. 10015. Tel.: 577-5100.

August 24, 1966

To All Advertisers:

At first the death of the Herald Tribune was simply too hurtful for anyone to imagine any good coming out of it. But that is not the case.

The people who made the Trib something special can also make a good evening newspaper great.

The World Journal was planned to fill New York's need for a good, solid, intelligent evening newspaper. The best elements of the World-Telegram and the Journal-American were incorporated into a new format. News coverage was expanded. New services added. It was ready to go.

Now the World Journal becomes the World Journal Tribune, and much more than the name is changed. We believe the spirit and the quality of the Herald Tribune will be a vital part of our new evening paper.

Walter Lippmann, Art Buchwald, Jimmy Breslin will be integrally a part now of the evening paper. Just as will Joe Kaselow keeping a weather eye on Madison Avenue.

Eugenia Sheppard, for example, will be Woman's and Fashion Editor of the World Journal Tribune. Clementine Paddleford will be Food Editor.

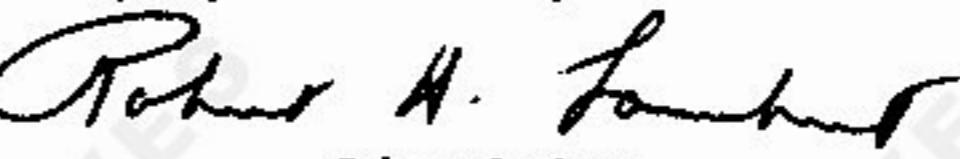
The critical staff will include Walter Kerr in Theatre, Judith Crist in Movies, Emily Genauer in Art, and Walter Terry on the Dance.

Red Smith is joining the Sports Department. (Imagine a Sports Section with Red Smith and Jimmy Cannon and Willard Mullin.)

These and other Trib writers and columnists and reporters will be making the World Journal Tribune (and the Sunday World Journal Tribune) the kind of newspaper that was worth the wait.

Though the World Journal Tribune has what is perhaps the greatest array of name talent ever assembled, the accent remains solidly on news. Under the direction of Pulitzer-prize-winning Frank Conniff you will see an evening newspaper in which bright, young reporters will flourish, in which the day's events will be reported in incisive, sparkling writing. It will be a paper of taste and balance and exciting presentation.

Truly the World Journal Tribune will be an evening paper you can spend an evening with. And we're working to get it to you just as soon as possible.


Robert Lambert

tion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

for publishing information regarding sales transactions,
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in both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

August 25, 1966

Art Research Library
Los Angeles County Museum of Art
5905 Wilshire Blvd.
Los Angeles, California 90036

Gentlemen,

In response to your inquiry, I am enclosing 2 Downtown Gallery
catalogues of shows by Charles Demuth, plus an invitation to
a 3rd show for which no catalogue was printed.

Of course you know the catalogue of the Whitney Museum Demuth
Memorial show (December, 1937), and that of the Museum of
Modern Art show (1950). Both of these are extremely important
documents, and if you do not have them I would write to the
~~museums~~ at once.

Sincerely yours,

Reward Rose

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Card sent 8/29

Gerald G. Schwartz
143 2nd Ave.
Troy, N.Y.

August 25 1966

Mrs. Edith Halpert
Downtown Gallery
32 E. 51 St.
N.Y., N.Y.

Dear Mrs. Halpert,

Enclosed please find several photos of a signed
sculpture by William Zorach. This piece is of
Mahogany, 16" High including the base. The figure is
13" high. I purchased this in 1959 from Mrs. Lucille
L'Engle, the wife of the painter William L'Engle in N. Truro
Mass. It was done in 1923.

I met Mr Zorach at a Queens College exhibition in 1961 and he
remembered Mrs. L'Engle and this work.

I would like to offer this sculpture for \$7000.

I will bring this sculpture to N.Y.C. at your request.

Very truly yours,


Gerald G. Schwartz

A. Bl

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purchaser is living, it can be presumed that the information
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August 26, 1966

Dr. Helen W. Boigon
45 East 82nd Street
New York 28, N.Y.

Dear Helen,

I was very pleased to hear from you and although I regret
that you and Mel cannot spend my last weekend in Newtown
with me I am glad that you will be having a true vacation---
unlike me.

I still keep away from social life as I don't want to
impose myself in my current mood which is way below the
equator. I hope that once the gallery reopens and I am
properly staffed that I will be human again. I won't
bore my friends with my problems.

I notice that you also have trouble with housekeepers.
With the exception of two ghastly maids I had--each of
short duration--I have been all alone on the days I could
spend in the country. The help situation seems to be
pretty ghastly nationally but it is difficult to me to
make the adjustment. This applies both to my homelife and
the gallery.

Poor Tracy, who is not well, has been gone all summer and
may not return. Incidentally, Albert was kind enough to
offer two weekends with me so that I could have some
edible food, but in his present condition I am most
grateful that we have parted. He is becoming completely
senile. While he has had no operation, he breaks more
dishes than I do. However, it was a physical comfort
just the same.

I certainly look forward to seeing you guys when we all
get back into harness.

Lots of love to you, Mel, and my favorite children.

BCH:sub

August 26, 1966

Mr. Alfonso Ciranna
Via Gastone Pisoni, 2
Milan, 112
Italy

Dear Mr. Ciranna:

I hope you will forgive the delay in acknowledging your payment and the return of the Shahn drawings and prints. The Gallery is closed during the months of July and August and I have been away, remaining at my summer home and occasionally dropping in to attend to important details. However, all my help other than the porter have not reported during these two months and I have had great difficulty in finding someone who can take dictation in New York and spell correctly, thus delaying all replies.

Please accept my thanks for your complete cooperation in carrying out our agreement so pleasantly. Of course I regret that you did not have greater success with the exhibition from a monetary standpoint and hope that we can work out something more profitable to you in the near future.

Meanwhile, my cordial regards to you.

Sincerely yours,

P.S. The Gallery reopens for
the new season on September 6th,
when I hope all personnel will
return to assist the hard-working
boss.

EGR:emn

CITY ART MUSEUM OF ST. LOUIS

St. Louis, Missouri 63105

President: HENRY B. PFLAGER • Vice-President: ROLAND W. RICHARDS • Director: CHARLES E. BUCKLEY • Secretary: MERRITT S. MITT

August 26, 1966

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

Mr. Buckley is on vacation and, in his absence, he asked
that I try to clear up some matters which have been hanging
fire for a few months. In 1965 Mrs. Daniel Catlin of St. Louis
gave the Museum a Ben Shahn "silkscreen with watercolor" of a
"Phoenix" which apparently came from your firm originally.
Miss Rauh, our curator, suggested that I write you to see if
you would be willing to give us a fair market value on this
work. We would like this for our own insurance records and
Mrs. Catlin, for her tax records. If you would be willing to
supply us with a valuation, we would be most appreciative.

Many thanks.

Sincerely yours,

Martha L. Baer

Martha L. Baer
Secretary to the Director

/mb

360



DEPARTMENT OF STATE
WASHINGTON

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purchaser is living, it can be assumed that the information
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August 26, 1966

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

On behalf of Mrs. Kefauver I wish to thank you for your nice letter of August 23. Mrs. Kefauver and her Special/Executive Assistant, Miss Harford, are presently on a month's trip to Europe and are not due to return to the office until September 19. They plan to attend the opening of the new Whitney Museum in New York City on September 26 and 27; they shall undoubtedly contact you at that time.

Sincerely yours,

Lorraine Veitengruber

Lorraine Veitengruber
Staff Assistant to Mrs. Kefauver

LV:lv

August 26, 1966

Mrs. E. Gilbert
Hotel San Souci
Rue Jonnart
Juan-les-Pins (A,M)
France

Dear Virginia,

It was such a joy to receive your letter after this long,
long silence - and to learn that you are having such a good
time abroad.

Although I am dictating this letter in Newtown, I have had
a most unusual summer for several reasons and have spent an
average of two or three days here during the weeks, starting
with the July 4th weekend, and, of course, plan to close up
directly after Labor Day.

Frankly I am about ready to go back to Russia. Both my
secretary and bookkeeper decided to take off the entire
summer - and I have been unable to get any help in Newtown,
male, female or couple. Nobody wants to work in America -
of this I am convinced as I have been trying to get a
secretary all summer and, of course, I am still hoping to
get an assistant later. I am now negotiating a possible
merger, as I refuse to work 18 hours a day any longer. In
addition, I am just as bored as you will be when you read
this letter, listening to the many clients who have been
obliged to retire from their business and find jobs as
consultants instead. Everybody in America seems to have
the same complaint - even those who are on welfare who
threaten to picket the White House unless their income
is increased immediately.

Obviously you have not run into the Rattners this summer.
They have been traveling about quite a bit and expect to
return from Paris late in September, although I just sent
a violent message demanding that they come back before
the 15th as the big exhibition of his work is to open
shortly after and they must be there as guests of honor.

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- 2 - Mrs. E. Gilbert

August 26, 1966

She, as you probably know, is thoroughly impossible and I have been threatening for the past year to let him go elsewhere as I refuse to continue working with her. If this letter I have just sent does not cure them, I will be obliged to carry out my threat.

It makes my mouth water to read about your experiences and the various fascinating places you have visited, including the Maeght Foundation. I was stunned to learn that Holly has developed into such a big girl - I am so eager to see her and, of course, Papa and Mama and hope that you will be returning to the U.S.A. despite the present atmosphere. After all, out in Connecticut you are not confronted with the current problems due to strikes lasting forever, loss of newspapers, and the general mood of New York. In any event, please write me soon again as it is always a joy to hear from you.

With lots of love,

EGL:emn

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may be published 50 years after the date of sale.

August 26, 1966

Mr. William A. McGonagle,
Curator,
Joslyn Art Museum
2218 Dodge St.,
Omaha 2, Nebraska

Dear Bill,

Here am I during my so-called vacation period talking my head
off into an Ediphone machine hoping that the letters I will sign
within the next few days will be legible, etc. Both my secretary
and bookkeeper decided to take off the entire summer and I have
been unable to get temporary replacements since most "workers"
today prefer to draw unemployment checks rather than accept a
working job.

If it is imperative for you to obtain the actual titles of the
paintings and sculpture, as well as the prints, before your visit
in September, I will fill in the information you requested. How-
ever, I would prefer to have you make a personal selection of the
works by the other artists whose titles have not been listed.
Please wire your reply - if it is urgent. Otherwise, you may
depend upon me to obtain whatever specific works you desire.
After all, if you get here shortly after we reopen officially on
September 6th, you will have plenty of time to plan your catalog,
etc. If you cannot make it before the third week of September
I will drag the pictures, sculptures, and whatnot, from the
various racks, refer to the stock books and fill in the data
with my weak little hands.

It was such a great treat to see you after this long lapse and
we New Yorkers really enjoyed the evening immensely and - also
I am grateful for your kind words about the Gallery and the
works we showed you.

While there is no one at the Gallery at present the hotel desk
will hold the mail or the telegram you may send me. I spend
about half of the week in New York and the long weekend in
Connecticut where I continue working on what you called the
"backlog", plus the amounts of correspondence that arrive here
daily - willy nilly.

With affectionate regards,

As ever,

EGR:emn

August 26, 1966.

Mr. Donald R. McClelland
Smithsonian Institution
National Collection of Fine Arts
Constitution Avenue at Tenth Street
Washington, D.C. 20560

Dear Don:

Here I am in an Eighteenth Century house dictating on a Twentieth Century Ediphone. This is just about my last gasp in Newtown, with possibly a final jaunt next weekend. I have managed to spend a maximum of three to four days a week in Connecticut because both my secretary and bookkeeper took off the entire summer. As a matter of fact, Tracy is not coming back until the 17th of September or later. Consequently the boss has had no vacation to speak of. While I am not running for political office and do not depend on labor votes, I would not dare to argue with the help these days. I am convinced at this point that we have swapped form of government with the USSR. The Soviets have become almost entirely capitalistic society, while we have developed into "pure" or socialistic society - way beyond the dreams of Marx. Between the long unemployment checks one may collect for 26 weeks at a time and the welfare program - and now the idea of the Government plans of sending out checks to anyone whose income is less than the figure recently cited in the press - there ain't gonna be no more help available. Here I am all summer without a maid to clean or cook...

Why I should bore you with this I don't know, except that I spent practically all morning sweeping up, etc., plus making out Gallery checks and am mad at the world.

If you cannot manage to fly home for the Labor Day weekend, how about coming to Newtown? There is a direct train from Washington to Bridgeport where I can have my taxi pick you up. This is the way the Scots travel here. On the other hand, there is excellent limousine service from LaGuardia Airport to Danbury if any of the Washington shuttles are running. In any event, I would love to see you and have you see this ancient abode.

It was such fun having David and Teresa who are among the few visitors who had a visual and inner response to works of art

- 2 - Mr. Donald R. McClelland

August 26, 1966

which are somewhat offbeat, architecture, furniture and artifacts. Besides, they are delightful people and I truly enjoyed that weekend and I did have my old Albert helping me out.

If I don't see you next weekend I will look forward to your visit with Adelyn but would suggest that you give me a ring in advance so that I may be on tap and could also arrange for a dinner party or something gay. Incidentally, in exchange for the room in 2922-N I can offer you the room at 465 Park with a private bathroom where you can hang your diaphanous pajamas.

Affectionately,

BGH:emn

for publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON, D. C. 20560
CONSTITUTION AVENUE AT TENTH STREET

August 26, 1966

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 50 years after the date of sale.

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Just received your letter on the Sheeler show and am dashing
into print to prevent a misunderstanding from getting a moment
older than is necessary. The inaugural spot in our new galleries
has to go to our own collection. In rereading my letter of the
17th to you, I can see how the misunderstanding arose: "We are
agreed that the Sheeler is to be a feature of that season --
our first in the 'new building.'" The "first" is in reference
to season, I'm afraid, not to the Sheeler opening. I can assure
you Sheeler will come close on the heels of opening day of the
museum, but not simultaneously.

There is so much tantalizing information in your letter, I
must get to New York to see you, talk it all over -- and so much
else. There is a chance I'll make it up there next week, but
knowing how hopes like that can be dashed, I won't call you to fix
a time until I can do it from a local New York 'phone.

Sincerely,



Harry Lowe
Curator of Exhibits

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purchaser is living, it can be assumed that the information
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August 26, 1966

Mr. Andre Previn
1454 Stone Canyon Road
Los Angeles 24, California

Dear Andre:

Being a slow-witted character, I have just come across the Time article of July 15th and was very impressed with the statements made about one of my favorite friends.
Congratulations.

During the past two years I have seen so little of you and Dory that I hope your new schedule will bring you to New York more frequently.

While we are not reopening officially until the 12th of September, I will be on tap from the 6th and hope to hear from you--and to see you-all.

Incidentally, I'm still trying to wangle from Roselle a Davis for the Previns.

As ever,

BGH:MB

August 26, 1966

Mr. John Eastman, Jr.
Skowhegan School of Painting and Sculpture

Dear Jack:

I know that you will understand and forgive my absence at the meeting, which I not only hoped to attend but looked forward to the occasion - particularly since I had such a grand time the previous year.

As you know, I have not been feeling well since the operation for the simple reason that I did not have an opportunity to follow the doctor's orders in taking a lengthy rest period. The help situation in New York, and even in Connecticut where I spend a few days weekly, has become utterly impossible and I have been deluged with responsibilities I had never encountered before. I am now wearing "teen-age" dresses as the women's department does not carry any garments in my current size. I have been obliged to cancel all social activities and spend about sixteen hours daily attending to business matters and handling the most incredible volume of paper. In addition to all this, both the surgeon and the internist will not permit me to take any lengthy trips - they made me promise that I would go no further than the occasional round trip to and from Newtown.

Because I feel strongly that I owe you and the other Trustees an apology, I am writing you this note and hope that you, Bill and my other friends will understand. I promise to do a tap dance at next year's meeting.

I hope that the School continues functioning at its high tempo and that you-all are happy with your continued success.

With affectionate regards to all the Skowhegan friends,

Affectionately,

RHH:emn

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searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
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may be published 60 years after the date of sale.

August 26, 1966

Mr. G. C. Taylor
Albert R. Lee & Co., Inc.
90 John Street
New York, N.Y. 10038

Dear Mr. Taylor,

As you probably know the Gallery is closed during the months of July and August. Also a number of the restorers have been on their vacation and it was not until last week that I managed to get Thoener to examine the two paintings which were damaged either at or in transit from the San Francisco Museum of Art.

I am dictating this letter in Connecticut and by the time I can get my dictation transcribed in New York we should have the appraisal on the Arthur Dove and Max Weber paintings, which will be forwarded to you promptly.

Sincerely yours,

EGR:emn

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carriers are responsible for obtaining written permission
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purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

August 26, 1966

Miss Miriam Lang
Administrative Asst.
The University of Judaism
6525 Sunset Boulevard
Los Angeles, California

Dear Miss Lang:

As the gallery is closed during the months of July and
August, my reply has been delayed accordingly.

I am referring to the exhibition of CALLIGRAPHY which
was to include not only Shahn's Haggadah but also a
number of that artist's silkscreens, which contain calligraphy
and in Hebrew. The same applies to Abraham Rattner who
has several lithographs in color which would fit in
admirably.

While the gallery will not be officially opened until
September 12, there will be someone in attendance here
until then except on Saturday and Sunday.

May I hear from you.

Sincerely yours,

EGH: mb

or to publishing information regarding sales transactions,
curators are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

August 26, 1966

Mr. Richard Brauer, Curator
Sloan Galleries of American Paintings
Valparaiso University
Valparaiso, Indiana

Dear Mr. Brauer:

I just dropped in at the gallery to start planning our
opening exhibition and found your letter of August 16.

While I am still opposed to having the exhibition travel
for so long a period with the risk of damage which occurs
in unpacking and repacking, I have decided to let you have
the show for all three galleries listed.

Are you planning to have someone come to New York to make
a specific selection or do you want us to make the
choice which would include oils, drawings, and lithographs,
relating to religious themes? Will Old Testament subjects
fit in with your plans?

Very sincerely,

EGR:nb

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

August 26, 1966

Miss Inge Bodesohn
Verlag M. DuMont Schauberg
Koln Breite Strasse 70
Ruf 20511 Postschliessfach 310
Germany

Dear Miss Bodesohn:

On re-reading your very nice letter it occurred to me that you omitted a number of artists represented by this Gallery, who would fit into the "Expressionists" category, this would include Max Weber, Abraham Rattner, Meisen Hartley and many other American artists with whose names you may be familiar.

In any event, may I suggest that you have Mrs. Adler, in New York, get in touch with us directly about this. No doubt she is familiar with the work of these artists and can advise you accordingly. I will be glad to cooperate with you directly or indirectly.

Sincerely,

EGR:amn

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

August 26, 1966

Mrs. Irma Saffold
Executive Assistant
Western New Mexico University
Silver City, New Mexico

Dear Mrs. Saffold:

As the Gallery is closed during the months of July and August and I have no help here (both my secretary and bookkeeper decided to take off the entire period, while the boss is obliged to break up each vacation week by spending three or four days here), I cannot send you all the material that you requested but the photographs are being mailed to you promptly, together with the catalog of our fairly recent exhibition of Pattison's work, which contains a brief outline of his career and is quite incomplete.

Incidentally, Prince Philip has acquired a large sculpture by Pattison which is to be included in the collection at the Castle; also, the Israel Museum in Jerusalem has just obtained a sculpture by the artist for their permanent collection. This is now on view in the gardens of the Israel Museum. There are a good many other omissions because Pattison has not sent us a complete list of the public collections in which he is represented, despite the letters we have mailed to him. I am writing him again in the hope that the material will reach us in time for your September 1st deadline.

Many thanks for your patience.

Sincerely yours,

EGH:emn

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published after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

August 26, 1966

Mrs. Eva Kroy Wisbar
Worldwide Books, Inc.
250 West 57th Street
New York, New York

Dear Mrs. Wisbar:

This is rather a delayed follow-up on our previous
correspondance that took place on September, 1964.

I discussed with you, as I recall, the idea of taking a
large collection of art books off our hands. These include
major volumes on Iashmo Kuniyoshi, Max Weber, Stuart Davis,
Ben Shahn, and Pop Hart, and a well illustrated catalog on
Arthur Dove.

If this idea interests you I would be very glad to show you
the books and give you the quantity we have on hand.

I look forward to hearing from you.

Very sincerely,

EGH:nb

Ankrum

August 29, 1966

Dear Joan,

I am rounding up the plans for the new season, now that I am really back at work again. I just discovered that I have had no reply from you to the letter I mailed on August 1st. In the event that something happened to this letter en route, although it seems impossible, I am copying two paragraphs which are pertinent:

As you well know we had only one-man shows this past season and very few others. As a matter of fact, I was not equipped to plan an exhibition nor write publicity releases. Now I am back to almost normal, but I am still wearing teen-age dresses, as I am down to size eleven. I want to make up for last season and am planning a series of exciting shows.

Do you think that Morris will have enough pictures within the next few months? Do let me know.

Of course, I am eager to have a reply from you regarding the possible one-man exhibition. Meanwhile, it is imperative that I get some new pictures for our annual opening in September, probably the latter part of the month. Would you be good enough to send me photographs of new Broderson's - at least six new examples and ship the paintings to us immediately so that we may start preparing our catalog after we decide on the two or three which will be included in the show with others for private viewing. Later, we can discuss the one-man exhibition again and plan for a specific date. This is really urgent, although the private gallery will not be open until September 6, Howard Rose is here daily, as well as Bill, the porter, to receive any incoming shipments which are prepaid.

I would be most grateful if you would mail the photographs meanwhile, together with the data as to title, medium and size, so that we may get started.

This has been quite a rough summer for me, after a very rough year and a half but it is due largely to the fact that both Tracy and the bookkeeper have taken off the entire summer and there is no one to attend to the daily routine which, of course, made it necessary for me to spend four days each week in New York, instead of basking in the sun up in Newtown. I trust that

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from both artist and purchaser involved. If it cannot be
substantiated after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 50 years after the date of sale.

all my problems will be over by the time we get back to our full schedule on and after September 6th.

Please write me a good long letter, so I will be apprised of all the news at the Ankrum Gallery and, of course, all about you and our boy, Morris.

With affectionate regards,

As ever,

EGW/app

ref to publishing information regarding sales transactions.
esecutors are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Baum

Aug. 29

Dear Edith:

When awards are given out for correspondence, I am afraid you wont even be mentioned. Do you realize that you only called us once all summer and just wrote once - even though we have written and called you. Taint fair and we do worry about you and want to know how you are.

Have you been going in to the city regularly? Is your help situation half-way decent. When is the gallery opening.

We have had a very quiet summer and done very little of anything. However we expect to be away over Labor day for a final quiet fling ~~XXXXXXXXXXXXXX~~ returning home Tuesday, Sept. 6. The following week, on Monday, Sept. 12, I will resume my NY trips (if this is alright with you). ~~XXXXXXXXXXXXXX~~-
~~XXXXXXXXXXXXXX~~ This has been the hottest summer I can ever remember. I have stayed in and read my eyes out as it has been too hot to go out much, and sat around waiting for service people to repeat incorrect jobs. Patsy was down for one night and I must say I never saw her look better. Married life seems to agree with her.

I think this is the longest I have gone in years without a glimpse of you - so you just had better look good, rested & feel peppy and full of plans for the coming year - like you used to. How about it? Harry and I join in sending love.

nathaly

MONTEFIORE HOSPITAL AND MEDICAL CENTER

111 EAST 210TH STREET, BRONX, NEW YORK 10467

August 29, 1966

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10020

Dear Mrs. Halpert:

In April of last year, Dr. Martin Cherkasky visited with you and wrote to you expressing special interest in a lithograph by Glenn O. Coleman. You were in the process of moving at the time so the matter was left unsettled.

Dr. Cherkasky is still most anxious to obtain the works of Mr. Coleman. I would be most grateful to hear from you by 'phone or letter if you can be of any help.

Yours sincerely,



Sue Goldman
Sec'y. to The Director

SG/

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purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

August 29, 1966

Mr. G. Stuart Hodge, Director
Flint Institute of Arts
1120 East Kearsley Street,
Flint, Michigan 48503

Dear Mr. Hodge:

Your letter addressed to Mr. Ben Shahn has just come to my attention when I stopped off at the Gallery for a few days during my so-called vacation. He is abroad at present but we can certainly arrange to a painting for your forthcoming show.

As my secretary has taken off the summer I am having some difficulty in locating the previous material received from you and if it is not too much of a nuisance I hope you will send me a list of all the artists on our roster whom you have invited to date. The names are listed at the bottom of our letterhead. Incidentally, will you please correct our address on your records to 465 Park Avenue, instead of 485, as there is considerable delay, as usual, when the Post Office has to check.

To bother you further (do forgive me), will you also let me know when we may expect the forms which no doubt we will have to fill in as usual. While the Gallery is closed until September 6th - officially - Howard Rose is here daily together with our porter, and I spend at least three days a week at my desk, therefore we can attend to all these details as soon as we get complete information from you.

Best regards.

Sincerely yours,

EGH:em

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August 29, 1966

Mr. William C. Murray, President
Munson-Williams-Proctor Institute
310 Genesee Street
Utica, New York 13502

Dear Bill,

I was delighted to hear from you, first the letter containing the Life Membership card and subsequently that I was associated actively with your Museum. I too wish that it were so as the Munson-Williams-Proctor Institute is one of my most favorite institutions and both the President and Director I consider very dear friends.

The delay in both acknowledgments is due to the fact that my secretary decided to take off the entire summer and it has been impossible to get temporary help in New York and in Connecticut. Everybody prefers to stay on the unemployment check list rather than take another job. While I have made great progress in my recovery I still have difficulty in typing but I am sure you will forgive "the childless widow" as I was tagged in an article which appeared in Time Magazine.

In referring to my illness, I wonder whether I ever thanked you for the beautiful flowers you sent to the hospital. My attention was called by a number of people who did not receive an acknowledgment from me. If it is so in your case, please forgive me and accept my deep gratitude today.

We plan to reopen immediately after the vacation period ends. Because I could not draft the letters to the artists I decided to start with a very exciting exhibition of American Folk Art opening the second week of September - and to be followed three weeks later with new examples by our living artists who will by that time have their work here for the purpose.

I do hope that you will be in New York to see the first exhibition and, of course, the second. It is always a special pleasure to visit with you.

My best regards to you and the little woman.

Sincerely,

ECH:emn

HAL M. DAVISON, M.D.
(1891-1958)

INTERNAL MEDICINE
ALLERGY
GASTROENTEROLOGY
ESOPHAGOSCOPY
GASTROSCOPY
HEMATOLOGY
DISEASES OF THE CHEST
CARDIOLOGY

JOHN S. ATWATER, M.D.
LAMAR B. PEACOCK, M.D.
W. HARRISON REEVES, M.D.
HAROLD A. FERRIS, M.D.
C. DANIEL CABANISS, M.D.
JOHN G. LEONARDY, M.D.
ALEXIS H. DAVISON, M.D.

August 30, 1966

207 DOCTORS BUILDING
478 PEACHTREE STREET, N.E.
ATLANTA, GEORGIA 30308

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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Mr. Howard Rose
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mr. Rose:

Since acquiring the lithograph entitled "Song of Degrees" by Ben Shahn, my interest in this artist and his work has increased tremendously. If you have a catalog or brochure from your gallery listing or describing Mr. Shahn's work, I would be most appreciative if you would mail this to me.

Thank you so much for your attention.

Sincerely yours,

W. Harrison Reeves
W. Harrison Reeves, M.D.

WHR:cr

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

August 31, 1966

Miss Martha Baer
City Art Museum of St. Louis
St. Louis, Missouri

Dear Miss Baer:

I too am on my vacation but dropped into the gallery
and found your letter.

After checking whatever records I could locate in
everybody's absence, I found no entry in the name of
Mrs. Daniel Catlin. Perhaps she bought it elsewhere.
Furthermore, Ben Shahn produced PHOENIX in two
separate editions— one in black and white and the
other in color, also processed in silkscreen.
Consequently both are prints and I can't quite recognize
your description of "silkscreen with water color"
which would indicate that he painted in the color
areas individually rather than through the screen.

If it is the processed silkscreen in color the current
price is \$300.

If there is any indication that the color was applied
by hand please obtain from Mrs. Catlin where she made
the purchase so that we can check it thoroughly.

Sincerely yours,

EHH:mb

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

August 31, 1966

Mr. John C. Denman
Hilltop Community
14845 S.E. 55th Street
Bellevue, Washington

Dear Mr. Denman:

When I returned from Connecticut last night I found a
big batch of mail including one with your address.
This pleased me very much since I have not heard
from you for a long, long time. However, all it contained
was a check for which I am grateful.

How are you and Jean? Don't you ever come to New York?
I miss you guys. Now that we are reopening on September
12, I will be on tap all the time and look forward to
a visit in the very near future.

My fondest regards to you-all.

As ever,

ECH: nb

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may be published 60 years after the date of sale.

August 31, 1966

Mrs. Julian Saks
1425 Waverly Road
Highland Park, Illinois

Dear Mrs. Saks:

Although the gallery is closed during July and
August I happened to drop by and found your letter.

I am sorry to advise you that WHEATFIELDS (which is
not a lithograph but a silkscreen) in its entire
edition had been sold out many years ago, and not
a single copy has turned up for resale.

As agents for Ben Shahn we have a selection of
other silkscreens—the majority in black and white
and others with color added in the silkscreen
process. He is one of the few artists extant who
produces his prints entirely and doesn't have them
processed elsewhere.

Unfortunately we do not have photographs of other
prints available but I am giving you a price range
from \$75 to \$300, and if you will let me know what
bracket you have in mind I can send you three or
four examples on approval if you will undertake
the cost of shipping and insurance. On the other
hand, perhaps you plan to be in New York where
you will have the advantage of seeing the en-

Do let me know your wishes on the matter.

Sincerely yours,

P.S. Please note that we have moved from 51st Street
and have been at the above address for a year or more.

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September 1, 1966

Mrs. Edith G. Halpert
Downtown Gallery
465 Park Avenue
New York, New York

For "My Weekly Reader", the elementary school periodical, we prepare courses in art education consisting of beautiful reproductions and teacher material.

For the forthcoming series, we would like to include Stuart Davis's "Composition '1950'", which appeared on page 91 of "The Moderns" published by Crown. Would you be good enough to let me know who owns it so that we may negotiate the necessary permission?

Thank you.

Sincerely,

RBD:mg

15 Silverwood Avenue
Toronto, Ontario, Canada
September 1, 1966

Dear Edith,

We received your letter the morning we left and I took it with me, knowing that on this family pilgrimage I would undoubtedly find time when nothing would suit me better than to indulge in correspondence. It is late in the morning now, my sister-in-law, Faye, took Margot on a shopping trip, his father is playing cards with Setta, the maid is off scrubbing somewhere, and I am successfully avoiding conversation with my mother-in-law for whom my compassion has limits. Since in 83 years she has not learned to talk of much else besides an interminable reportage on her symptoms — or family gossip which is drained of its juice on the first round and at the 57th repeating, merely obnoxious, I am thankful to avoid a closeting with her. Having been the only child and rather distant from most of my relatives, it is quite an experience to be thrust amongst five sisters, all with progeny, most of whom by this time have families of their own.

We accepted an invitation to have one of the
nieces drive us out to her sister's in a
town called Orillia. Between these two
nieces are five children, and the neighborhood
is one where children can play in the streets
safely. It was really a joy to see our
kids play outdoors with companions in
a kind of freedom undreamed of at home.
They have been having all kinds of unusual
fun times, including a visit to an uncle's
hardware store which at this time of
life feels to them like the Cave of the Thieves
in Ali Baba's story. In addition, the
nephew who lives in Orillia has a passion
for flying, so he flew Margot, Seth, and me
there while Mel drove up with the rest.
Seth took it in stride, Margot didn't
like the noise of the small craft, and I
spent immeasurable energy putting on a
calm exterior!

Mel and I are planning to visit the Royal
Ontario Museum this afternoon. Having
done what I feel is devotion far beyond
the call of duty to my children's amusement,
I feel we can now go off and enjoy some
adult activity.

The help situation from what I see and
hear here is ghastly internationally.

All the women I've met feel lucky to find a reliable person merely to help with the heavy cleaning, housekeepers are also a category almost as extinct as the Dodo, and just as in the States there are strikes either and you. The Railroads are currently defunct here; and on the personal level, our Orillia contingent is being hamstrung by Union shivvingans at their scrap and steel yards. They took the kids and us out to the yards which are also a veritable paradise to kids and modern sculptors (we saw "found objects" in droves!) and whereas they need 50 workers minimum at all times, they are presently hobbling along on 12.

On my orisons, however, I pray first and foremost that Tracy and Albert be replaced by personages therapeutic in their effect on you. Aside from one's own debilitation, nothing can be so aggravating as rotted help. Please however don't worry about boring us. We'll all weep together!

Love,

Helen

Sr. 30160N

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neither are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

RICHARD B. DAVIS

Vice President
DAVIS, DELANEY, INC.
141 EAST 25TH STREET
NEW YORK, N.Y. 10010

September 1, 1966

Mrs. Edith G. Halpert
Downtown Gallery
465 Park Avenue
New York, New York

For "My Weekly Reader", the elementary school periodical, we prepare courses in art education consisting of beautiful reproductions and teacher material.

For the forthcoming series, we would like to include Stuart Davis's "Composition" 1950, which appeared on page 91 of "The Moderns" published by Crown. Would you be good enough to let me know who owns it so that we may negotiate the necessary permission?

Thank you.

Sincerely,



RBD:mg



Joslyn Art Museum

Eugene Kingman
Director

2218 Dodge St.
Omaha 2, Nebraska
Tel. 342-3996

September 1, 1966

Call him

Dear Edith,

Thank you for your letter of August 26. I appreciate your interest in Joslyn's "Collectors' Choice" Exhibition. The fine works from your gallery will assure the success of the show.

I plan to arrive in New York on September 16, and could go over the lists with you on Monday, September 19. I can send the data directly to the Museum for the catalogue, so please don't go to the trouble of going through your racks and stock book at this time.

*? Fresh
Inv*

It will be a pleasure to see you this month in New York. Before long I hope you can visit Omaha enroute west.

Fondly,

Bill

William A. McGonagle
Curator

Mrs. Edith Gregor Halpert
Downtown Gallery
465 Park Avenue
Ritz Concourse
New York, New York 10022

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THE UNIVERSITY OF ARIZONA
TUCSON, ARIZONA 85721

UNIVERSITY ART GALLERY

September 1, 1966

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purchaser is living, it can be assumed that the information
will be published 50 years after the date of sale.

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Edith:

Bill Steadman is back at the University of Arizona Art Gallery.

"Homesickness." Will take up where I left off. Spent two months' vacation in the Utah mountains. Will be in touch later.

Sincerely,

Bill
William E. Steadman
Director

Cr
✓
chq
Steinle

WES:mum

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 2, 1966

Miss Sue Goldman
Montefiore Hospital
311 East 210th Street
Bronx, New York

Dear Miss Goldman:

Much as I would like to cooperate with Dr. Cherkasky I find that we have one complete set of lithographs by Coleman which has been promised by me to an institution together with a good many other graphics. We are now in the process of checking our stock and if by any chance I locate a loose print, I'll be in communication with you.

Very sincerely,

ECH:nb

CITY ART MUSEUM OF ST. LOUIS

St. Louis, Missouri 63105

President: HENRY B. PFLAGER • Vice-President: ROLAND W. RICHARDS • Director: CHARLES E. BUCKLEY • Secretary: MERRITT S. HITT

September 2, 1966

Mrs. Edith G. Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

I have been profoundly shocked by the vision of "two little widows" being taken advantage of and I have explained to the Hertslets that, in as much as the sheriff is beating on your door in the Ritz Tower, it would be necessary for them to agree to \$9000 for the Sheeler drawing. There was a long pause when I announced this on the telephone and then a voice said faintly "very well." So, the drawing is sold to the Hertslets and, if you will send the bill here, I would appreciate it very much indeed.

With best regards,

Sincerely yours,

Charles E. Buckley
Charles E. Buckley
Director

/mb

*Bill of Musem. +
Museum +
10-72 Jolson*

September 2, 1966

Mr. Hermann Warner Williams
Director and Secretary
The Corcoran Gallery of Art
Washington, D.C.

Dear Bill:

As you gathered during your visit I am still not in working form and my mending period is not functioning properly due to the fact that I am still working an average of 16 hours a day. This little preamble is self-explanatory.

I have checked the Johnson list which includes Davis, O'Keeffe, Shahn, Sheeler, and Weber, plus several other artists who are not on our roster but were listed on my proposed list. While I have a record of the Hirshhorn gift relating to work of our artists, for which I furnished the current valuation to Mr. Lerner (his curator), there are a great many other artists from Baskin to Zerbe that we do not know about. I have asked Mr. Lerner repeatedly to furnish me with a list mentioning merely the names, quantity, and dates of pictures and sculptures but he refuses to furnish this material. Consequently, I am still fumbling, as my intention is to concentrate on gaps in period so that Washington will have a more complete cross-section.

I still recall the pleasure of your visit.

Very sincerely,

BGH:mb

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September 2, 1986

Mr. Richard B. Davis
Davis, Delaney, Inc.
141 East 26th Street
New York 10016

Dear Mr. Davis,

Although we have practically complete records of the work of
Stuart Davis, we cannot track down "Composition", 1950.

The title may be in error, or the date. Perhaps if you send us
a thermofax of the reproduction, together with medium, size, etc.,
we might have better luck.

Sincerely yours,

Howard Rose

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g. ke

THE MINT MUSEUM OF ART
CHARLOTTE, NORTH CAROLINA

SEPTEMBER 2, 1966

MISS EDITH HALPERT
DOWNTOWN GALLERY
465 PARK AVENUE
NEW YORK, N. Y.

DEAR MISS HALPERT:

THIS MUSEUM HAS SCHEDULED A SALES EXHIBITION AS A
"COLLECTOR'S OPPORTUNITY EXHIBITION" FOR THE PAST TWO YEARS.
IN THOSE TWO YEARS WE HAVE SOLD 45,000.00 AND 65,000.00 RESPEC-
TIVELY.

THE MUSEUM COVERS PORTAL TO PORTAL EXPENSES ON THE
LENDING GALLERIES; SELECTIONS FOR THE EXHIBITION, AND TAKES A
COMMISSION ON ALL SALES.

I SHALL BE IN NEW YORK (WESTBURY HOTEL) SEPTEMBER 13TH
THRU 15TH, AND WOULD LIKE TO SEE YOU TO MAKE SELECTIONS FOR THIS
EXHIBITION. THE COLLECTION WILL BE ON EXHIBITION HERE OCTOBER 11TH
THRU 31ST. ALL CRATING WILL BE HANDLED BY W. S. BUDWORTH.

PLEASE LET ME KNOW IF YOU WILL BE ABLE TO SEE ME.

SINCERELY,

Robert Schlageter
ROBERT W. SCHLAGETER
DIRECTOR

RWS-LT

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sellers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 50 years after the date of sale.

September 2, 1966

Dr. W. Harrison Reeves
478 Peachtree Street, N.E.
Atlanta, Georgia

Dear Dr. Reeves:

Thank you for your letter.

As we do not have a "permanent" inventory of each artist's work with many items sold more or less steadily, I can not send you a catalog of work available by Ben Shahn. However, I can give you some idea of the price range and if you will indicate what you are prepared to pay for drawings or paintings, I will be glad to select some photographs and subsequently the actual pictures you choose for consideration.

In the latter event--that is sending all works of art on approval--the consignee is responsible for the expenses involved for packing, insurance, etc.

Won't you please let me know your wishes on the matter.

Silkscreens	\$90 to \$500
Drawings	\$350 to \$2500
Aqua Media	\$750 to \$10,000
(this includes paintings in all water media— water color, gouache, and tempera—Shahn does not work in oils.)	

Very sincerely,

E.G.H. sub

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September 2, 1966

Mr. Robert H. Lambert
World Journal Tribune, Inc.
125 Barclay Street
New York, New York

Dear Mr. Lambert:

I am very, very happy to learn that the World Journal Tribune is actually ready for publication and has already arranged for our first advertisement.

I congratulate you on your "critical staff" which includes Emily Genauer who, in my opinion, is one of the outstanding critics.

Very sincerely,

RGM:hb

MRS. LEONARD S. FRANK
2807 HIGHLAND AVENUE, SANTA MONICA, CALIFORNIA 90405

Sept 5 1966

MR. H. Rose
Downtown Galleries
465 Park Ave.
N.Y. N.Y. 10022

DEAR MR. ROSE:

MY HUSBAND RECENTLY RECEIVED A LETTER FROM YOU REGARDING THE PURCHASE AND SHIPPING OF A BEN SHahn DRAWING ENTITLED: "BYZANTINE MEMORY."

ENCLOSED PLEASE FIND A CHECK FOR \$175.00. I UNDERSTAND THE SHIPPING COSTS WILL BE PAID BY ME WHEN THE PACKAGE ARRIVES. PLEASE SEND IT AIR EXPRESS TO THE ABOVE ADDRESS.

ALSO, IF IT IS CUSTOMARY & AVAILABLE, PLEASE INCLUDE A CERTIFICATE OR

or to publishing information regarding sales transactions,
curators are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
collector is living, it can be assumed that the information
will be published 50 years after the date of sale.

AUTHENTICITY OR WHATEVER DOCUMENTS
I MIGHT NEED IN OBTAINING INSURANCE.

THANK YOU VERY MUCH.

Sincerely,

Mr. Leonard Frank

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

Sept 5th 1966.

Downtown Galleries,
465 Park Ave.
New York City ,N.Y.

Gentlemen:

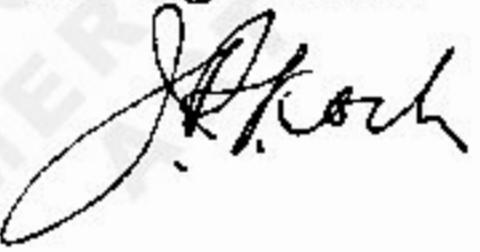
I noticed in an Art Magazine your advertisement mentioning Weber as part of your exhibit. Could you tell me what Webers fullname is and what type of painting it is that you have and its price.

Thanking you for this information,I remain,

Yours truly,

John Paul Koch.

6922 Hammond Av.
Dallas, Texas
75223



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POL
ACA

American Masters Gallery

810 NORTH LA CIENEGA BLVD. • LOS ANGELES, CALIF. 90069 • OL 7.7260

KENNETH MOSKOWITZ, DIRECTOR
BERNARD C. SOLOMON, EXECUTIVE CO-ORDINATOR

Dept 0, 900

THE DOWNTOWN GALLERY
465 Park Ave
New York, 22 N.Y.

Dear Mrs Halpert:

First of all, thank you and your staff for helping to make the show the success that it was. I know how hard pressed you were at the time I approached you so we do appreciate your courtesy.

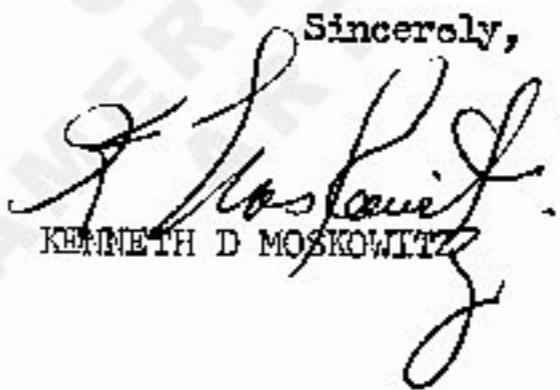
Decorated Vase c19, 1930 gouache has been sold to a deeply appreciative new collector here in California.

As soon as I hear you have returned from vacation I shall forward a check.

Paintings have arrived in N.Y. at the ACA gallery 57th St. As soon as they hear from you they will deliver them.

Again our deepest thanks.

Sincerely,



KENNETH D MOSKOWITZ

HELEN W. BOIGON, M. D.
48 EAST 68TH STREET
NEW YORK 28, N. Y.

September 6, 1966

Dear Edith,

Enclosed is the final payment of our long over-due debt to the Gallery, and it comes with great gratitude, relief, and joy, commingled. Without a doubt, being at long last able to accomplish this is my favorite birthday present! I feel as if we should be celebrating it together with a bottle of champagne, but alas and alack, I am squeezing this in between sessions on our first day back in the saddle. Anyhow, the real celebration will be when you feel ready to call us for a get-together.

I can't let this go, though, without taking the opportunity to repeat that my living with these pictures has been one of the great experiences of my life, and since we owe it all to you, you are practically never out of our thoughts. I must say I am surprised myself at the way I miss AERIAL GYRATIONS. As you are well aware, we are only too glad to lend any of our stuff to any responsible and worthwhile show; but I sure will be glad to have our first "child" home again!!

From the sounds in the waiting room it seems I have to stop now, so will close now with six kisses and high hopes for a fine Rosh Hashonah to you.

Love,

Helen

Museum Section:

THE GUILD HALL • EAST HAMPTON, N.Y.

*for George
but not new*
September 6, 1966

Miss Edith Halpert
The Downtown Gallery
464 Park Avenue
New York, New York

Dear Miss Halpert:

Belatedly, we wish to thank you for lending us the following works for our Niles Spencer Memorial Exhibition which took place July 19 - August 9:

DOWNTOWN, NEW YORK
STUDIO TABLE
BLAST FURNACE
THE NEW ICE PLANT

We had exceptionally good attendance and comment on the Spencer exhibition. We are grateful indeed that you co-operated by lending us the works, and are pleased to enclose a catalog from the show.

This non-profit organization would find it impossible to present high caliber exhibitions without the help of people such as you.

Sincerely,

Elez Whipple

Elez Whipple
Director

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The Jewish Museum

under the auspices of The Jewish Theological Seminary of America / 1109 Fifth Avenue / New York 28 / Riverside 9-3770

CURATORIAL DEPARTMENT

September 6, 1966

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

On behalf of the many people who enjoyed "Contemporary Art for the Synagogue" during the summer, I would like to thank you for your kind cooperation and contribution to the exhibition. Your generous loan of the two lovely Ben Shahn drawings helped tremendously to make the show as successful as it was, and I am very grateful.

Sincerely yours,

Katherine Kline
Katherine Kline
Assistant Curator

ANKRUM GALLERY 910 N. La Cienega Blvd. Los Angeles, Calif. 90069

657-1549

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ANKRUM is responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



News from All Over the Ankrum Gallery

Dear Edith,

We've had no one-man shows this summer, just group shows and various examples of new work by some of our artists new and old.

We had a very nice visit from two New Yorkers who were enthusiastic about our gallery. Andrew Nelson (vice president and art director of J. Walter Thompson and M. Peter Piening who is an art consultant and evidently lectures at Syracuse Univ. They each bought something; Piening bought a nail and wood piece by Robert Seyle, whose work is causing something of a sensation. We sold an enormous piece of his for a new YMCA building--a building to be dedicated to the seamen of San Pedro.

By trading some property we had, we have acquired and now own our own building right across the street from Landau, just about two blocks from our present situation. We have all kinds of plans for remodelling, but can take our time, as we still have two years to go on our current lease. I'll tell you more when I see you.

Both my sons have been helping Bill to cart and crate paintings and sculpture, thus saving great sums of money in shipping costs. However, David has enlisted in the National Guard, so he won't be so available now.

We and a few other galleries are getting ready to stage a special exhibition to honor Tom Rees and the Calif. States Art Commission during their campaign conference here. Rees is the one who was responsible for the Arts Commission Bill.

I'll send you the list of paintings with information--also the photographs--of the ones we're sending--this week.

With lots of love from all,

Sept. 7, 1966

FAIRWEATHER • HARDIN GALLERY

141 EAST ONTARIO STREET
CHICAGO 11, ILLINOIS
Telephone: Michigan 2-0007
Cable Address: FAIRDIN CHICAGO

September 7, 1966

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purchaser is living, it can be assumed that the information
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Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Edith:

You are probably just getting back to your desk after what I hope was a pleasant and peaceful summer in the country, and here's one more letter to add to the summer's accumulation. But before writing about business matters I want to say how deprived I feel that I didn't get to see you or your new space last season. May I let you know when I am coming to New York again, with the hopes that you can have dinner with me?

We have a client who has expressed interest in a Marin oil of very fine quality. I would appreciate having a photograph or photographs of whatever is available, with sizes and prices.

I shall look forward to hearing from you - Shirl joins me in sending you every good wish for the new season.

Best,

Sally
Sally H. Fairweather

SHF/e

P.S. We are in the process of evaluating a business collection, for insurance purposes. In the collection are two lithographs by Sheeler, namely: Industrial I and Industrial II. May we trouble you for current market values on these?